

AMERICAN MUSIC : TEACHER

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S. TURNER JONES, Managing Editor

B. L. JESSUP, JR., Associate Editor

From the Editor

(We are foregoing our usual editorial in this issue in order to bring our readers an important message from Mr. Edward A. Cording, Chairman of the MTNA National Committee on Public Relations.)

The work of this committee has been started by Mr. Cording of Wheaton College, Wheaton, Illinois, and Mr. Walter Erley, President of the Sherwood Music School, Chicago, Illinois, both of whom were active in the promotion of the 1957 Chicago national convention.—Ed.)

YOUR community and mine want to know what we are doing in music. But most of us are so busy teaching that we do not take time to let them know how important and far reaching our work is.

And we must let them know—for their sake! And that means that everyone of us, the private studio teacher, the schools in which we teach, and our music associations, should become public relations conscious. MTNA members are continually laying foundations for the superstructure of every music activity in America. We must interpret our work to the public, so that the cultural potency and force of our profession is always recognizable.

That MTNA is vitally interested in helping to interpret your music activities to the public is evident by the fact that a National Committee on Public Relations is being set up to assist in publicizing and promoting conventions on state, divisional and national levels, and also has for its goal the development of techniques which will help the private

(Continued on page 22)

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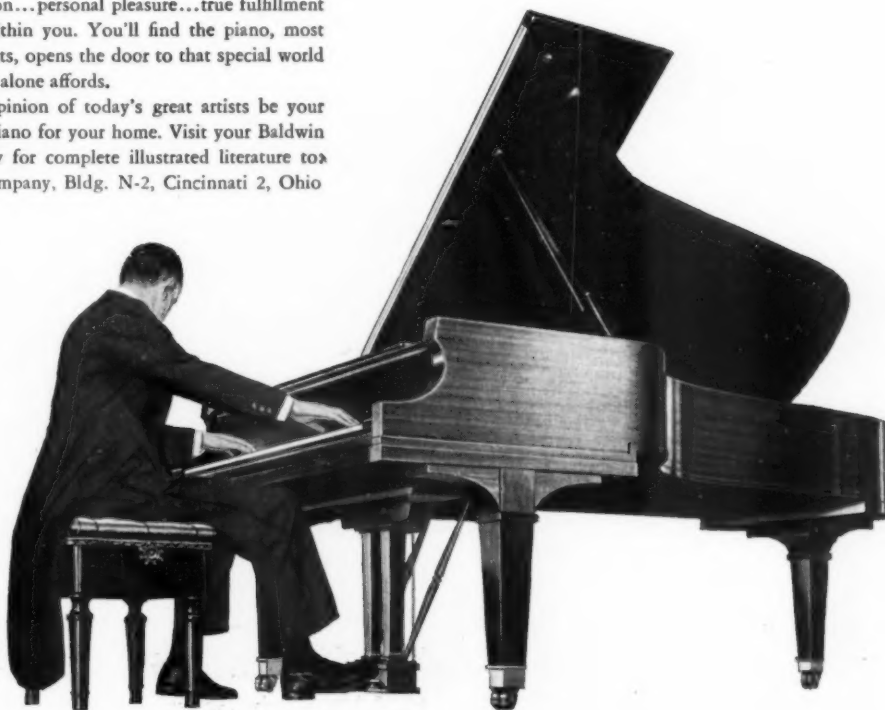
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A COMPOSER once said to Mrs. Crosby Adams, "You have no idea what you mean to the whole country! When you get up to make a speech, you don't need to say a word. It is what you are that matters!"

That was so. Yet her words, as an expression of her character and wisdom and charm, have had a wide influence. To those of us who had the privilege and joy of knowing her intimately over a long period of time, hardly a day goes by that is not illumined by the memory of words referring to some problem or situation we face. So for those who did not know her, and for those who did, I am writing some of her most helpful observations.

Biographical

Mrs. Adams was born near Niagara Falls, N. Y., on March 25, 1858. Mr. Adams was born in the town on December 1, 1857. They lived in Leroy, New York; Buffalo, New York; Kansas City, Missouri; Chicago, Illinois; Montreat, North Carolina; and Asheville, North Carolina. Mr. Adams was a choral director and a teacher of theory. Mrs. Adams has been called "pathfinder and castle-builder" in the field of music for children. She was a teacher, a composer (especially of teaching material), a hymnologist and author of "Studies in Hymnology" (Cokesbury Press), a lecturer and recitalist, and a club-woman, especially in musical organizations. She was a lifetime member of the executive board of the Music Teachers National Association. The two were leaders in musical circles on the local, state, and national levels, and they inspired piano teachers from all over the country, and some foreign countries, in their Teachers' Classes. Mrs. Adams received an honorary degree of Doctor of Music from Converse College, and another from the Woman's College of the University of North Carolina.

After many active years, working together as one, they both died in 1951, greatly beloved and honored.

I believe in "music without tears." The lesson hour should be the happiest of the whole week!

The pupil comes to the first lesson with high hopes of making beautiful

Louise McAllister is a Richmond, Virginia, piano teacher.

WORDS TO REMEMBER

Sayings of Mrs. Crosby Adams
as recalled by

Louise McAllister

music right away. In order not to disillusion him, there should be some music at the very first lesson, and he should have a hand in the making of it, even if it is only a duet in which he plays the same tone over and over. I try to enlist the cooperation of the child musically first of all. The technique can wait.

A little child must have the large thing before the detail.

Never let even a beginner play an ugly harsh tone.

Don't look for perfect work in first grade. You can get it only at the expense of other things more important. We must think of their idea of perfection as well as ours. We must go halfway to theirs and they must come halfway to ours as we constantly lead them toward our idea of perfection. But we must be willing to wait for results. That is the hardest thing for anyone to learn. It took me a long time to learn it! Children are like kittens with their eyes half open. Be patient! Don't give so many instructions! They can't do everything at once! We don't give them time!



Mr. & Mrs. Crosby Adams

When a child learns to walk, you do not say, "Put your foot just so!" No, he learns by crawling and stumbling and falling. He learns by doing!

The sense of rhythm must come gradually—it cannot be perfect all at once. The amount of effort that a beginner puts forth to play each tone is incredible. Often counting aloud is one thing more than he can do. If so, I play and let him count while tapping me on the shoulder. Or I tap his shoulder as he plays. But I do not believe in counting for the pupil.

Praise

We would praise more if we realized how hard it is to learn to play the piano.

There is a spark of music in every child.

It would save time later on if we could take a long time correlating eye, ear, and keyboard at the beginning.

The basis of educational progress is training the five senses, and teaching the pupil to think clearly.

Children can see through adults. They appreciate your honesty when you call an exercise an exercise. There is such a thing as too much sugarcoating.

Play always with a beautiful tone quality, and your pupils will catch it like the measles!

The best way to teach a pupil to fall in love with music is first of all to have him fall in love with you!

(About selecting boys' pieces): Give them a chance to make a commotion!

(About Indian pieces): We are all Indians for a certain period in our childhood!

Second grade is a lovely place, if first grade has been well done. The pupils are beginning to "feel their

(Continued on page 26)

*It is superfluous to attempt praising
the many excellent qualities of the
Steinway — it speaks for itself. —*

Jascha Heifetz

Violinist Jascha Heifetz and his son Jay at their Steinway in their home in Beverly Hills, California. For a photograph suitable for framing write Steinway & Sons, 45-02 Ditmars Boulevard, Long Island City 5, N. Y.



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(This is the second of a series of four radio broadcast scripts used in the spring of 1957 in the Yale Reports Series broadcast over radio station WTIC, Hartford, Connecticut. These four scripts deal with "The Place of Music in Education", and are reprinted here with the permission of Dean Luther Noss of the Yale School of Music, and the Yale University News Bureau.

While the texts were intended to be heard, and not to be read, we feel that our readers will welcome the opportunity to read and think over the ideas expressed herein.)

MULLINS: To extend knowledge far and wide is one of the purposes of a university. To educate and inform as well as to entertain is the task of enlightening broadcasting. To achieve these goals WTIC in cooperation with Yale University brings you each week YALE REPORTS.

Hello, everyone, this is Bernard Mullins, welcoming you to the sixty-third edition of YALE REPORTS. This evening we'll bring you the second in our transcribed series on MUSIC IN THE UNIVERSITY. Last week Professor Luther Noss described what he believed was the professional musician. Tonight we'll devote ourselves to TRAINING THE PROFESSIONAL. Mr. Noss is with us again and his colleague, Professor Quincy Porter, well known composer, etc., etc.—And here is our editor, Edith Kerr.

Music

Kerr: Thank you, Mr. Mullins. Ladies and gentlemen, this musical excerpt you've just heard was Sinfonia to "Orfeo" by Monteverdi played at the Centennial celebration in the Yale School of Music in November 1954 from Harkness Tower. So as you see, Music at a university such as Yale is an old tradition.

Noss: In fact, Mrs. Kerr, we've been around for over a hundred years.

Kerr: And judging from the recent newspaper stories, you're going on to bigger and better things, but to be serious for a moment, Mr. Noss, could you give us a brief review of music's historic place in the academic life?

Noss: Music was a deep concern of Greek philosophers and mathematicians; and of the early Christian fathers; with the establishment of the

medieval universities it was quite naturally made a part of the curriculum, being placed in the Master of Arts course "Quadrivium" along with Astronomy, Arithmetic, and Geometry. It was actually considered one of the sciences of measurement. Many of our most important treatises on music theory still date from this early period, and are still being studied with profit, wouldn't you say, Mr. Porter?

Porter: I would, but also with the gradual increase in the importance of the performing arts, music as a professional university study began to disappear from the curriculum. Conservatories took over that phase of professional training.

Kerr: That's what I thought, and I'd like to know what the justification for music's return to college and university curricula has been?

Porter: Before we talk about its return let me recall why it was so difficult to establish music as a fit subject for a college curriculum. It was partly due to attitudes toward music as a profession, as Mr. Noss was saying last week. I can remember that when I was a young man my uncle was rather upset at the prospect of my going into music. He wanted me to be an architect, if I had to go into something artistic. And I find that strange theories still exist in academic circles about the music profession.

Kerr: What are some of them, Mr. Porter?

Porter: Oh, that musical talent is likely to flourish in the body of a rather unfortunate human being, who is not even blessed with a very good character. He is supposed to lack general culture, is unkempt and unattractive, and spends his spare time with a rather Bohemian set of friends.

Noss: And aren't composers supposed to be the worst of the lot?

Porter: Quite, and this surprises me, since I've known quite a lot of them, and have found that the great majority of the ones whose music

TRAINING FOR THE MUSIC PROFESSION

I like very much give every impression of being people of rather unusual culture.

Noss: But this prejudice against the profession of music is lessening, and this is probably one of the main reasons why music is being reintroduced into our university curricula, wouldn't you say?

Porter: That's true. As one looks about the country it is difficult to find a college of any importance which does not have a flourishing department of music. I am quite sure that the music historian should also get some credit for the reintroduction of music into the college curriculum, because they have established it as a humanity, and made it quite acceptable. It is being taught widely and much more satisfactorily than it used to be.

Kerr: What about the teaching of the creative side of music, not just history?

Porter: I think improvement is noticeable there too. This can be indicated by the fact that there is a composer on the teaching staff of almost every one of the music departments in colleges or universities. And theory, taught from a creative point of view, is becoming an important part of the musical training of a student in college, even one who is not planning to go into music professionally.

Noss: Perhaps you ought to explain, Mr. Porter, what you mean by theory.

Porter: Well, theory is rather a bad name for the study of how music is put together. A person cannot know very much about music unless he sees how the various elements of which it is made are put together—elements such as its harmony, counterpoint, form, melody, orchestration, and so forth.

Kerr: So theory is not just for a person who wants to be a composer?

Porter: No, it is necessary for any
(Continued on page 23)

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Southern Division

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MISSISSIPPI TENNESSEE

Second Biennial Convention

February 9-12, 1958

Florida State University, Tallahassee, Florida

PLANS for the second biennial convention of the Southern Division of MTNA are being formed under the able direction of the Southern Division president, Mrs. Merle Sargent.

The convention is to be held in Tallahassee, Florida, February 9-12, 1958 in the Music Building on the campus of Florida State University.

Karl O. Kuersteiner, Dean of the School of Music of Florida State University, immediate past President of MTNA, and present National Director of MTNA's Piano Teachers Workshop program, is the Local Convention Chairman.

Phil Howard of Middle Tennessee State College, Murfreesboro, Tennessee, as Program Chairman, has procured the services of the following people to serve as Sectional Chairmen; *Exhibits*: E. P. Magnell, *Music In Therapy*: Irving Schneider; *Musicology*: Vernon Taylor of Peabody College for Teachers, Nashville, Tennessee and President of the Tennessee MTA; *Strings*: Frank Crockett of Mississippi Southern College, Hattiesburg, Mississippi; *Theory-Composition*: Phil Slates of the Peabody College for Teachers, Nashville, Tennessee; *Voice*: Dallas Draper of the music faculty of Louisiana State University, Baton Rouge, Louisiana; and *Wind and Percussion*: Everett Timm, Director of the School of Music of Louisiana State University, Baton Rouge, Louisiana.

Other Sectional Chairmen have not been announced as yet by Rolf Hovey, Director of the Department of Music of Berea College, Berea Kentucky who is Vice President in charge of Publicity for the Southern Division.

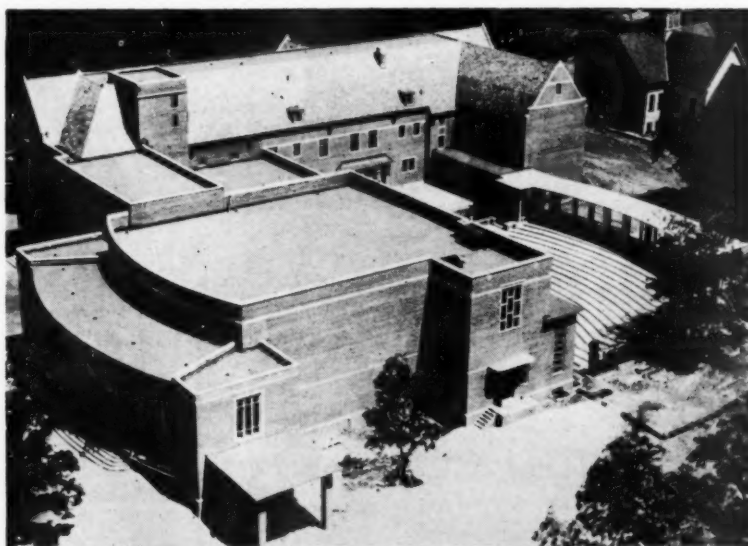
Storm Bull, Head of the Piano Department of the University of Colorado will be the Piano Clinician and Herbert Gould, of the University of Missouri, Columbia, Missouri the Voice Clinician.

MTNA SOUTHERN DIVISION 1958 CONVENTION PROGRAM CHAIRMAN

Dr. Phil Howard
of Middle Tennessee State College,
Murfreesboro, MTNA
Southern Division
Vice President.



MTNA SOUTHERN DIVISION 1958 CONVENTION SITE



The Music Building at Florida State University, Tallahassee

East Central Division

ILLINOIS INDIANA MICHIGAN MINNESOTA
NORTH DAKOTA OHIO WISCONSIN

Third Biennial Convention

February 16-19, 1958

Hotel Nicollet, Minneapolis, Minnesota

"ENSEMBLE" will be the theme of the MTNA East Central Division biennial convention to be held in Minneapolis at the Nicollet.

A performance of the Beethoven *Mass in C*, Op. 86, a rarely heard work, will be presented by the 250 voice University of Minnesota chorus. Excerpts from Copland's one act opera *The Tender Land* will be given by the opera workshop of the University of Minnesota under the direction of Dr. James Aliferis.

Junior Piano

The committee on *Piano Junior*, Mrs. Ada Brant, Aurora, Illinois, chairman, is planning panel discussions and talks on how to correlate piano and theory in the private lesson; the coordination of piano and public school study based on the New York school situation where the state board of education has approved of a weekly halfday absence for private music study; a panel on what the university has a right to expect of music major entrants with talks by Myrtle Merrill of Michigan State University, Dwight Drexler of Illinois Wesleyan University, Richard Johnson and David Milliken of Stephens College, Columbia, Missouri. Messrs. Johnson and Milliken

will also give demonstrations of modern piano music for both solo and two piano performance. State representatives of Student Affiliate members from most of the MTNA East Central Division states will meet to select a student to represent the division at the national convention in 1959.

The *Music Literature* committee, Robert A. Warner, chairman, Leslie R. Bassett, cochairman, both of the University of Michigan, has plans for performances of works by composers from the central states including compositions by Leslie Bassett, Ross Lee Finney, Robert Kelley, and James Ming.

Strings

The committee on *Strings*, which is a joint committee of representatives from ASTA and MTNA, with Frank W. Hill, President of ASTA, Iowa State Teachers College, Cedar Falls, Iowa, and Dorris Van Ringlesteyn, Grand Rapids, Michigan as cochairmen, has plans for a violin recital by Stuart Canin, University of Iowa, a viola recital by Robert Courte of the University of Michigan, a concert by the senior high school orchestra of Rochester, Minnesota, a demonstration of technique styles

from Baroque to Modern Periods by Paul Rolland, John Garvey, and Peter Farrel of the University of Illinois, a cello recital and cello workshop by a prominent artist, and various panel discussions on teaching methods. Outstanding string quartets and ensembles are planned as well as distinguished speakers. A reception for string teachers will be sponsored by the Minnesota Unit of ASTA. Howard Van Sickle, Mankato, President.

Voice

The *Voice* committee, Bettina Bjorksten, University of Wisconsin, chairman, has plans thus far for presentation and discussion of the small vocal ensemble in opera and in sacred and secular music, and a session on the future of opera in the smaller community.

Members of committees completed at this time are:

Church Music: Mrs. A. J. Fellows, Hamline University, chairman; Russel Hancock Miles, Paul G. Jones, Parvis Titus, and Robert Noehren.

Music Literature: Robert A. Warner, University of Michigan, chairman; Leslie R. Bassett, University of

(Continued on page 25)

MTNA EAST CENTRAL DIVISION COMMITTEE CHAIRMEN



Dorris Van Ringlesteyn of Grand Rapids, Michigan, co-chairman of the Strings Committee.



Mrs. Ada E. Brant, Aurora, Illinois, Chairman of Junior Piano Committee.



Bettina Bjorksten of the University of Wisconsin, Chairman of the Voice Committee.

West Central Division

COLORADO IOWA KANSAS

MISSOURI NEBRASKA SOUTH DAKOTA

Third Biennial Convention

February 23-26, 1958

Cosmopolitan Hotel, Denver, Colorado

WITH Long's Peak looking down majestically from the Rocky Mountains over the Mile High City, Denver, the capital of colorful Colorado, the third biennial convention of the West Central Division of the Music Teachers National Association, Inc., will open on February 23, 1958. True Western hospitality will be extended to the Association members from the States of Iowa, Missouri, Kansas, Nebraska, and South Dakota by the State Association of Colorado, Roger Dexter Fee, President, and the Denver Area Music Teachers, Mrs. Mildred Potter, President.

Local Cochairmen for the Convention are Mr. and Mrs. Robert Organ, who with their local committee, some of the Chairmen of which are Mrs. Mildred Potter, Mrs. William P. Turner, Mrs. Riccarda F. Mooney, Mr. Roger Dexter Fee, Mrs. Judith St. John, and Mrs. Dorothy Bres, are working diligently to assure the convention attendants a wonderful time in their beautiful city.

The Section Chairmen who are preparing the program are: *Piano*, Mr. J. Earl Lee, Augustana College, Sioux Falls, South Dakota; *Organ*, Mr. Tom Ritchie, Drury College, Springfield, Missouri; *Strings*, Mr. Raymond Stuhl, The University of Kansas, Lawrence; *Voice*, Mr. Roger Dexter Fee, the University of Denver; *Winds and Percussion*, Mr. Himie Voxman, The State University of Iowa, Iowa City; *Church Music*, Mr. V. Earle Copes, Cornell College, Mount Vernon, Iowa; *Contemporary Music*, Mr. Philip Bezanson, The State University of Iowa, Iowa City; *Musicology*, Mr. Andrew Minor, The University of Missouri, Columbia; *Therapy*, Mr. E. Thayer Gaston, The University of Kansas, Lawrence; *Theory*, Mr. Francis Pyle, Drake University, Des Moines, Iowa; *Music in the Church School*; Sister M. Casimer, O.P., Omaha, Ne-

braska; *Music in Colleges*, Mr. Usher Abell, The University of South Dakota, Vermillion; *Music in The Schools*, Mr. Charles A. Byers, The University of Colorado, Boulder; *Student Activities*, Miss Jeanette Cass, The University of Kansas, Lawrence; *Council of State and Local Presidents*, Mr. Franklin B. Launer, Christian College, Columbia, Missouri. This Convention will feature two new sections: *College Orchestra Music* with Mr. Luther Leavengood as Chairman, and Mr. Alvin Edgar and Mr. Everett Fetter as Cochairman; and *College Choral Music* with Mr. Warner Imig, The University of Colorado, Boulder, as Chairman.

TENTATIVE PROGRAM

Sunday, February 23

- 8:00 a.m. to 5:00 p.m.—Registration.
- 9:00 a.m. to 5:00 p.m.—Exhibits.
- 10:30 a.m. to 12:00—Meeting, Executive Committee, West Central Division.
- 11:30 a.m. to 12:00—Attend the church of your choice.
- 1:30 p.m. to 3:30 p.m.—First General Session
- Introductions.
- Address: Dr. Duane Haskell, President, Music Teachers National Association.
- 3:30 p.m. to 4:00 p.m.—Visit exhibits.
- 4:00 p.m. to 5:30 p.m.—Section Meetings
- A. Piano.
- B. Voice.
- C. Winds.
- 8:30 p.m. Concert: University of Colorado Symphony Orchestra.

Monday, February 24

- 8:00 a.m. to 5:00 p.m.—Registration.
- 9:00 a.m. to 5:00 p.m.—Exhibits.

MTNA WEST CENTRAL DIVISION 1958 CONVENTION



The University of Colorado Symphony Orchestra, pictured above, will present a concert Sunday, February 23rd, at 8:30 p.m.

MTNA WEST CENTRAL DIVISION 1958 CONVENTION COMMITTEE CHAIRMAN



Luther Leavengood, Kansas State College, Manhattan, Chairman of College Orchestra Music Committee.

**MTNA WEST CENTRAL DIVISION
CHAIRMAN OF PSYCHOLOGY
AND MUSIC THERAPY**



Dr. E. Thayer Gaston, Chairman of the Department of Music Education, The University of Kansas, Lawrence.

**MTNA WEST CENTRAL DIVISION
THEORY - COMPOSITION
SECTION CHAIRMAN**



Dr. Francis J. Pyle of Drake University, Des Moines, Iowa.

**MTNA WEST CENTRAL DIVISION
1958 CONVENTION PANEL
MEMBER**



Dr. J. Laiten Weed, Yankton College, Yankton, South Dakota, will participate in the panel discussion "Requirements for Music Teachers."

**MTNA WEST CENTRAL DIVISION
CHAIRMAN OF COUNCIL OF
STATE AND LOCAL PRESIDENTS**



Franklin B. Launer, Director of the Conservatory of Music, Christian College, Columbia, Missouri.

**MTNA WEST CENTRAL DIVISION
1958 CONVENTION SPEAKER**



Dr. Wolfgang Kuhn, University of Colorado, will give a lecture-demonstration on "The Use of the Tachistoscope in Music Reading" at one of the School Music sessions.

**MTNA WEST CENTRAL DIVISION
1958 CONVENTION SPEAKER**



Neal E. Glenn, State University of Iowa, will participate in the panel discussion "Requirements for Music Teachers."

8:30 a.m. to 10:00 a.m.—*Sectional Meetings.*

A. Organ.
B. Therapy.
C. Theory.
D. Strings.

—*Meeting, Executive Committee, West Central Division.*

10:00 a.m. to 10:30 a.m.—*Visit exhibits.*

—*Meeting, Colorado State Music Teachers Association.*

10:30 a.m. to 12:00—*Second General Session. Student Activities.*

12:15 p.m. to 1:45 p.m.—*Luncheon. Council of State and Local Presidents. (All members of the Association are invited.)*

The Piano Teachers Workshop: S. Turner Jones, Executive Secretary, MTNA; Paul Beckhelm, Vice President, West Central Division.

Affiliated Clubs in the West Central Division: Mrs. Nelle Taylor, President, Kansas MTA.

Membership Drive Activities: The State Presidents of Colorado, Nebraska, Kansas, South Dakota, Iowa, Missouri;

Methods of Increasing Membership on the National Level: Miss Virginia France, Vice President, MTNA
The 1959 Convention in Kansas City: "Membership Goal"
Dr. Duane Haskell, President, MTNA.

2:00 p.m. to 3:30 p.m.—*Sectional Meetings*

A. Piano.
B. Church Music.
C. Joint Meeting. College Music, Voice, and College Choral Sections. Opera performance by the Opera Workshop, University of Denver.

4:00 p.m. to 5:30 p.m.—*Sectional Meetings.*

A. Music in the Schools.

B. Winds.
C. College Orchestra.
D. Musicology.
E. Music in the Church School.

6:30 p.m.—*Banquet.*

Tuesday, February 25

8:00 a.m. to 5:00 p.m.—*Registration.*

9:00 a.m. to 5:00 p.m.—*Exhibits.*

8:30 a.m. to 10:00 a.m.—*Sectional Meetings.*

A. Voice.
B. Therapy.
C. College Orchestra.

10:30 a.m. to 12:00—*Sectional Meetings.*

A. Strings.
B. Musicology.
C. College Choral.
D. Joint Meeting. Piano and Theory Sections.

12:15 p.m. to 1:45 p.m.—*Luncheon. Fraternities, Sororities, Clubs, etc.*

2:00 p.m. to 3:30 p.m.—*Third General Session. Contemporary Music. Concert.*

4:00 p.m. to 5:30 p.m.—*Sectional Meetings.*

A. College Music.
B. Student Activities.
C. Music in the Church School.
D. Joint Meeting. Organ and Church Music Sections. Featuring the Boys Choir of St. John's Cathedral, Episcopal, David Pew, Organist-Director.

5:30 p.m.—*Meeting, Colorado State Music Teachers Association.*

(Continued on page 30)

MTNA WEST CENTRAL DIVISION 1958 CONVENTION COMMITTEE CHAIRMEN



Mrs. Nelle O. Taylor, President of Kansas MTA, Chairman of the panel discussion on "Methods of Increasing Membership on the National Level."



Sister M. Casimir, O.P. of Bellevue, Nebraska, Chairman of the Church School Music Committee.



Mrs. Mildred Potter, Denver, Colorado, Chairman of Advertising & Exhibit Space Committee.

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Southwestern Division

ARKANSAS NEW MEXICO
OKLAHOMA TEXAS

Fourth Biennial Convention

March 9-12, 1958

Mayo Hotel, Tulsa, Oklahoma

THE Southwestern Division of the Music Teachers National Association will hold its fourth biennial convention in Tulsa, Oklahoma, at the beautiful Mayo Hotel, March 9-12, 1958.

Celia Mae Bryant, University of Oklahoma, Norman, Oklahoma, is President of this Division. Robert Heckman is convention chairman and will be assisted by Lemuel Childers, President of Oklahoma Music Teachers Association, and Lecil Benedict, President of the Tulsa Music Teachers Association.

There will be sectional meetings covering senior piano, junior piano, opera, voice, musicology, music therapy and psychology, music education, theory, organ, and student affairs.

The program will be especially exciting. All of the sessions will be educational, stimulating, and most enjoyable. The convention will open with a general session, a recital by an outstanding artist followed by sectional meetings, and will close the first day with an opera production.

The following three days will be filled with music, speakers, and discussions that will contribute to the advancement of musical knowledge and the improvement of teaching. There will be many new participants on the program. Dr. Robert L. Briggs, recently appointed Dean of the School of Music, Tulsa University, will speak at a music therapy and psychology session. Dr. John M. Batchelder, University of New Mexico, is scheduled to speak on "The Heroines

MTNA SOUTHWESTERN DIVISION 1958 CONVENTION SPEAKER



Eva Turner, internationally known prima donna, visiting Professor of Voice, University of Tulsa.

of Puccini" for musicology.

All of the piano sessions will be concerned with the practical aspects of teaching and performance. The sectional meetings, by discussion and demonstration, will deal with "The First Piano Lesson" to "Master Teachers of the Twentieth Century."

The Tulsa University Symphony Orchestra will present an all Bartok program with several artists appearing with the orchestra. Jerome Rappaport, artist in residence, will perform one of the Bartok concertos. The entire program will be under the very fine direction of Bela Rozsa, conductor.

All of the voice teachers will be delighted to learn that Eva Turner, international prima donna, Visiting Professor of Voice at the University of Oklahoma, will be one of our outstanding artists at the convention. She will speak on the various phases of vocal training.

In the next issue of *American Music Teacher* there will be more convention news. Begin now to make plans to attend the Fourth Biennial Convention of the Southwestern Division. Circle the dates of March 9-12, 1958, for this most outstanding musical event of the Southwest.

DOWNTOWN AREA OF TULSA, OKLAHOMA



Photo by Hopkins

Western Division

ARIZONA MONTANA OREGON UTAH WASHINGTON

Fourth Biennial Convention

July 27-31, 1958

Montana State University, Missoula, Montana

THE beautiful city of Missoula, Montana, is preparing to welcome the hundreds of MTNA members who will fly, drive, or travel by train to the fourth Western Division Biennial Convention, July 27-31, 1958.

Four Days

A four-day program is planned. Henrietta McElhany, President of Western Division, MTNA, from Spokane, Washington, attended Montana Music Week in July at Montana State University. Luther Richman, Dean of the School of Music, Montana State University, General Chairman, Margaret McHale, of Butte, and Leona Marvin, State President, constituted the group responsible for lo-

cal arrangements.

All sessions will be held in the beautiful new air-conditioned music building. Yellowstone Lodge, within one block of the music building, will provide exhibit space, registration area, and large dining rooms.

Committee Chairmen

Convention committee chairmen are: *Organ*, Nadine Dreskell, Tempe, Arizona; *Strings*, Rex Underwood, Portland, Oregon; *Voice*, John Lester, University of Montana, Missoula; *College*, Victor A. Baumann, Phoenix, Arizona; *Theory*, Frances Berry Turrell, Portland, Oregon; *Studio Management*, Caroline Irons, Oakland, California; *Student*, Donald Deneger, Kalispell, Montana.

Important speakers are scheduled, among whom, MTNA National President Duane H. Haskell, of State College, Arkansas, is leader. Concerts, forums, and clinics, all of great importance to teachers are on the program. Registration will open Sunday afternoon, 1:00 p.m. Adjournment will be July 31st at 4:00 p.m.

Western Vacation

MTNA members from all over the country are planning a Western vacation next summer. Missoula lies on the route between our two great National Parks, Glacier and Yellowstone. You, MTNA members, are all invited to attend the convention and visit the parks.

PICTURED BELOW ARE SOME OF THE MTNA WEST CENTRAL DIVISION 1958 CONVENTION COMMITTEE CHAIRMEN



Alvin R. Edgar, Iowa State College, Ames, Iowa, cochairman of the College Orchestra Committee.



Charles A. Byers, University of Colorado, College of Music, Chairman of the School Music Committee.



Himie Voxman, State University of Iowa, Iowa City, Chairman of the Wind and Percussion Committee.



Philip Bezanson, State University of Iowa, Iowa City, Chairman of Contemporary Music Committee.



Usher Abell, Head of Music Department, University of South Dakota, Vermillion, Chairman of the College Music Committee.



Roger D. Fee of the University of Denver, Chairman of the Voice Committee.

PIANO MUSIC TO INTEREST THE TEEN-AGER

by George Anson

FOREWORD

Teen-time spans seven brief and wonderful years. It also spans an epoch, from emerging childhood to approaching maturity.

It is perhaps the most difficult of all teaching periods, for along with physical, mental and psychological growth comes musical curiosity and comprehension which the alert teacher must constantly develop and stimulate.

We as teachers are prone to forget that the average student is not headed for a professional musical career, but seeks music as a superior outlet for self-expression and pleasure.

Above all, we must keep interest at an all-time high, and this listing is purposely slanted at the good average student, to whom music means pleasure and relaxation as well as profit.

Various categories have been used as a means of easy reference. The choice is personal, but a wide variety of styles and grade levels to fit most conceivable teaching situations and problems is the basis of selection.

Most of the material is quite recent, with an occasional excursion into neglected areas of the past.

The really serious student will have and continue to get his just share of standard keyboard literature and its supplementary material. The average teen-age piano student, however, needs to be approached somewhat differently, and we hope that some of this listed material will be just the thing to encourage more music and a better musical understanding.

GEORGE ANSON

FOR THE YOUNGER TEENAGE BOY

ANDERSON, Leroy

The Phantom Regiment

MILLS MUSIC

4/4 A flat major *Andante alla marcia* INTERMEDIATE
A March of mystery and majesty, the passing parade coming from the pianissimo distance, passing fortissimo, and again fading pianissimo away. Fine for rhythm, dynamics, and staccato.

BENJAMIN, Arthur

Haunted House

BOOSEY & HAWKES

12/8 C major *Allegro* INTERMEDIATE

Full of dynamic surprises and exaggerations, and the atmosphere is everything that the title implies. An active imagination and good clean technique are essential.

GANZ, Rudolph

Big-feet Johnny

THE COMPOSERS PRESS

4/4 C major Heavily LOWER INTERMEDIATE

A perfect picture of the clumsy growing boy. Constant use of tone clusters. Certainly a sense of humor is essential.

GLOVER, David Carr, Jr.

Chinese Checkers

MILLS MUSIC

4/4 F and C majors *Happily* EARLY INTERMEDIATE
Seconds and fourths for harmonic color, but the rhythm is constantly brisk, and the whole outlook anything but forlorn, as pseudo-Chinese music often is.

GNNESSINA, E.

March

LEEDS MUSIC CORPORATION

4/4 G major *Tempo di Marcia* EARLY INTERMEDIATE

A wonderful little March which needs a vigorous and steady rhythm, perfect hand coordination and exactly right touches of the pedal.

George Anson is Head of the Piano Department, Texas Wesleyan College, Fort Worth, Texas.

KAHN, Marvin

Roller Coaster Ride

MILLS MUSIC

2/4 B flat and F majors Lively EARLY INTERMEDIATE
A cleverly disguised Etude in double notes as a technical feature, its breezy style and constant dynamic variety are immediately appealing as an incentive for practice.

LAWLOR, Gladys

The Busy Drummer

BOOSEY & HAWKES

4/4 C major March Time INTERMEDIATE

Another crescendo-diminuendo piece whose rhythm is a bit tricky. The constantly steady quarters of the left hand support a triplet figure under the melody line. Interesting harmonic shifts.

STEVENS, Everett

Licorice Sticks

CARL FISCHER

4/4 G flat major Fast LATE ELEMENTARY

Subtitled "Fun on the Black Keys", this little piece is full of surprises, including one white key which slips in, and the use throughout of the third finger of each hand only. Much more fun than "Chopsticks".

TRUXELL, Earl

Riding with the Sunset

VOLKWEIN BROS.

4/4 F major *Moderato* EARLY INTERMEDIATE

"Cowboy stuff" is always appealing, and this piece, longer than most, is quite musical, with both color and charm.

FOR THE YOUNGER TEENAGE GIRL

AARON, Michael

Etude in A

MILLS MUSIC

6/8 A major *Allegro* EARLY INTERMEDIATE

A fine study which fits the hands perfectly, providing valuable training in hand shapes moving quickly and easily over the keyboard. Harmonic contrast with frequent use of the minor.

BRODSKY, Michael

Postlude

THEODORE PRESSER COMPANY

4/4 G major Calmly, with expression LATE ELEMENTARY

A lovely study in singing tone for the Right Hand, with constant eighth-note accompaniment of harmonic interest. An excellent pedal study too.

ECKSTEIN, Maxwell

Festivals

CARL FISCHER

3/4 D minor *Moderato* INTERMEDIATE

Quite rhythmic as well as melodic, with underlying Spanish feeling. A rather fiery contrasting section in the middle.

GANZ, Rudolph

Wistful Little Girl

THE COMPOSERS PRESS

3/4 C minor Slow waltz tempo LOWER INTERMEDIATE

A left hand melody in singing style, with constant attention to varied dynamics, various touches, and a subtle rubato is essential to its wistfulness.

GILLOCK, William

Dancing in a Dream

CLAYTON F. SUMMY COMPANY

3/4 C major *Allegretto-rubato* EARLY INTERMEDIATE

An utterly charming Waltz of tenderness and sentiment. Wonderful for that young teen-ager at the day-dreaming stage.

MILKEY, Edward T.

Theme and Variations

MILLS MUSIC

Various keys and meters INTERMEDIATE

The simple Theme in G major is presented in five novel ways: Close Harmony; Minor; Eight to the bar; Three-quarter; and Twentieth-Century. An attractive introduction to the Variation form.

OHLSON, Marlon

Trailing Arbutus

G. SCHIRMER

3/4 C major Gracefully EARLY INTERMEDIATE

Much chord color achieved through simple means, and the result is graceful and charming. Careful attention to correct pedal use is essential.

STEINER, Eric

Rainbow Romanza

THEODORE PRESSER COMPANY

3/4 C major Andante INTERMEDIATE

The harmonic background is unusual in that only major triads in various keys and positions are used. Both hands have a chance at the melody, with the middle section in dotted notes.

TAYLOR, Edna

After the Shower

OLIVER DITSON COMPANY

2/4 C minor Allegro-vivace EARLY INTERMEDIATE

A singing Left Hand melody with broken chord accompaniment. Light and carefree style, and considerable harmonic color adds much charm.

SOLOS FOR THE MIDDLE TEENS

ALBENIZ, Isaac

Malaguena

THE BOSTON MUSIC COMPANY

3/8 A minor Allegro INTERMEDIATE

One of the easier piano pieces by a fine Spanish composer. Excellent for the development of freedom and style in interpretation.

BARTOK, Bela

Three Hungarian Folk-Tunes

BOOSEY & HAWKES

Three brief and beautiful transcriptions, each complete in itself and together a short contrasting group. A good hand stretch is necessary, and skillful use of the pedal. Changes of meter and essential rubato are fine teaching points. INTERMEDIATE.

BOYKIN, Helen

Geechee Dance

SCHROEDER & GUNTHER

2/2 A major Vivace INTERMEDIATE

"Geechee" stems from the Ogeechee River in Georgia and the dialect of that region. Dissonant seconds and sevenths used effectively. An excellent recital piece needing real rhythmic feeling and pulse.

DEXTER, Harry, arranged by

Blow the Wind Southerly

MILLS MUSIC

6/8 G and B flat majors Andante tranquillo

UPPER INTERMEDIATE

A fine transcription of a beautiful English folk melody. The style is singing, and the harmonic background quite full of color and counterpoint.

SISTER MARY EDMUND, O.P.

With a Hook and a Whirl

J. FISCHER & BRO.

4/4 C major Vigorously UPPER INTERMEDIATE

A wonderful teaching and recital piece with its dash and bounce, fine rhythm and color. Not easy at proper tempo, and quite Graingeresque in all-over style.

FRIML, Rudolf—transcribed by Stephen Kovacs

The Donkey Serenade

G. SCHIRMER

4/4 C major With motion LATE INTERMEDIATE

A superior arrangement of a very popular tune. This version calls for fine light staccato, considerable dynamic range, and must have charm and humor.

KIMES, Kenneth

Railroad Fantasy

CLAYTON F. SUMMY COMPANY

Various keys and tempos LATE INTERMEDIATE

Skillful variations on "I've Been Workin' on de Railroad" or "The Eyes of Texas Are Upon You", depending on your geographical situation. Demands both imagination and humor.

READ, Gardner

Poeme

J. FISCHER & BRO.

7/4 and 6/4 E flat major Lento e sognante INTERMEDIATE

A singing Left Hand melody which builds to a superb climax. The Sostenuito pedal can be used effectively to begin, and the damper pedal is a must. A fine recital piece.

TAYLOR, Deems

The Smugglers

CARL FISCHER

4/4 E minor. In brisk march time UPPER INTERMEDIATE

Melodic and rhythmic interests equally divided. Demands exact note values for proper effects. Fine for the older boy.

FOR THE EARLY ADVANCED STUDENT

COBB, Hazel

Valse Rubato

MILLS MUSIC

3/4 E major Allegro moderato LATE INTERMEDIATE

Miss Cobb, who is so successful with easier material, is equally so with this fine Waltz. It demands freedom and expressive playing, and considerable keyboard prowess.

FLICK-FLOOD, Dora

Caprice

CARL FISCHER

4/4 A minor Allegro LATE INTERMEDIATE

A brilliant and dashing recital number. Constant triplet figures cover much of the keyboard, and fine practice for thumb-crossing is a technical feature.

GERSHWIN, George

Three Preludes for Piano

HARMS

The only solo piano works by the talented Gershwin, quite characteristic of the composer and his age. They should be in the active repertoire of every good pianist.

GINASTERA, Alberto

Rondo on Argentine Children's Folk Tunes

BOOSEY & HAWKES

Various keys, tempos, and rhythms EARLY ADVANCED

Contemporary keyboard music of great charm, fascinating color and effects, yet genuinely pianistic. Fine recital material of a different kind.

MOWREY, Dent

Festival

G. SCHIRMER

2/4 G and A majors Gaily EARLY ADVANCED

A brisk three page piece demanding quick and accurate grasp of staccato chords, mostly triads, some with added seconds. Well adapted to small hands, and quite effective in performance.

SMITH, Julia

Prelude for Piano

OLIVER DITSON COMPANY

3/4 A minor Grazioso EARLY ADVANCED

The harmonic idiom is contemporary, as is the general style. Good staccato and firm brilliant octaves are necessary, with really careful pedal use.

SMITH, Roy Lamont

Who Let the Monkey Out?

G. SCHIRMER

4/4 C and E flat majors Allegro EARLY ADVANCED

A scampering, whimsical two pages, a wonderful "filler" or encore. Do not approach without a sense of humor. Play with utter abandon, too.

SMITH, William R.

Scherzo

ELKAN-VOGEL COMPANY

6/8 D minor Allegro vivo EARLY ADVANCED

Swift and vigorous, and demanding a fine rhythmic sense. Only moderately contemporary harmony. All over the keyboard.

ZECKWER, Camille

In a Boat

CARL FISCHER

12/8 C major Allegretto LATE INTERMEDIATE

Charm and delicate color, and a fine rocking motion throughout. Fourths, light scales and chords, and pianissimo glissandos are technical demands. For developing tone sensitivity and musicianship.

SPECIAL SHOW-OFF PIECES FOR RECITAL USE

BILOTTI, Anton

The Firefly

CARL FISCHER

4/4 C major Allegro INTERMEDIATE

A lively and colorful little piece using broken triads in the right hand and triads and fifths in the left, needing swift and accurate placement. Quick pedal changes and tonal brilliance are other attractive teaching features.

COPLAND, Aaron

Scherzo Humouristique—"The Cat and the Mouse"

BOOSEY & HAWKES

Mostly two sharps—many tempos EARLY ADVANCED

Wit and imagination wonderfully combined to make a wonderful recital number. An early work, and no one can object to its mild dissonances. The new edition uses English rather than the previous French aids to interpretation.

DEIS, Carl

Flying Saucers

G. SCHIRMER

2/4 Mysterious, flighty C major EARLY INTERMEDIATE

All over the keyboard with swift figures beautifully planned for the hands. Constant tempo but varied dynamics. A super "plaything" for the young pianist.

(Continued in next issue)

OF the two disciplines, harmony and counterpoint, the latter is by far the older, going back almost to the beginning of organized music itself. The study of harmony was emphasized more and more in the nineteenth century and in the first quarter of the twentieth. This study tended to become more concerned with the intricacies of voice-leading and less with the problem of harmonic relations in themselves and in their application to composition. This preoccupation with voice-leading, based on bewildering and sometimes contradictory "rules" rather than on practice in composition, deflected the student away from the understanding of harmony itself and of rhythm and melody. It often led him to regard harmony as a dead language, as indeed it frequently was, when presented in some doctrinaire textbook or imparted by some unimaginative and much too literal teacher. On the other hand, counterpoint rule-bound as it often was, placed the emphasis on the shaping of melodic, rhythmic lines and on their interaction against each other. The course of these musical lines in the musical continuum determined the resulting harmony more often than not. Of the two disciplines counterpoint is more inclusive; it raises rhythm and melody to the same plane as harmony, fuses them into a musical tide that leads to the mainstream of living composition.

Harmony

For some unfathomable reason harmony as a subject was placed before counterpoint in the curriculum, perhaps because it was considered easier and less complex than the older discipline of counterpoint, or because it was a heritage of the nineteenth century domination of music by Germany. The student, therefore, had to "go through" one or two years of harmony before being admitted to the course in counterpoint.

Most of the music curriculums in the United States demand the following: Harmony: one or two years, or, in other words, two to four semesters; Counterpoint: one to three, and, more rarely, four semesters. In view of the foregoing my reasons for giving more emphasis and time to counterpoint could be boiled down

Howard Talley is Associate Professor of Music at the University of Chicago.

Teaching Elementary and Strict Counterpoint Concurrently

by Howard Talley

to two: (1) counterpoint covers rhythm and melody as well as harmony; (2) voice-leading training in counterpoint is more rigorous and precise than in harmony.

While discussing curriculum a consideration should be given to the percentage of time devoted to strict and free counterpoint in most college and university music departments: Strict Counterpoint: one to two semesters; Free Counterpoint: none to one semester.

Definitions

It seems proper at this point to define the terms, strict and free. Strict Counterpoint is based on vocal canons in the five orders or species codified by Fux in 1725. One or more of these species are worked over a *cantus firmus*, with consonant treatment of note against note occurring on strong beats, with or without reference to sixteenth century practice. Free Counterpoint proceeds from instrumental practice, allowing greater freedom of melodic rise and fall, bolder interval leaps, dissonant clashes on strong as well as on weak beats, with some tangible and reasonable harmonic relation from beat to beat, all governed by tonal considerations in force up to the twentieth century and, let us hope, beyond. A third division, Modern Counterpoint, free from the trammels of tonality, should be mentioned, but it has no place in this discussion and does not belong to the under-graduate program.

Since most schools offer strict and free counterpoint in tandem order, the student, after progressing from two to three and four parts in strict counterpoint, must begin all over again with two parts in free counterpoint, and plod his weary way through three and four parts, forgetting meanwhile what he learned in strict counterpoint, thereby seeing no connection between the two modes of contrapuntal writing. To him,

strict is strict and free is free and never the twain shall meet.

It so happens that free counterpoint is frequently begun in two parts, following the same order of species that governs two-part strict counterpoint: (1) note against note as in first species; (2) two notes to one as in second species; (3) three and four notes to one as in third species; (4) suspensions as in fourth species; and (5) varied rhythm against uniform rhythm as in fifth species. At my school the entire subject of counterpoint, comprising both strict and free styles, is covered in one academic year, divided into three quarters.

Strict and Free

Two years ago I presented strict and free counterpoint, taking one species at a time and dwelling on the differences and similarities between strict and free disciplines. The first quarter's work dealt with two-part counterpoint, both strict and free, in the five species, leading to the composition of short and simple two-voice inventions. At stated times each student submitted a summary of the rules in parallel columns governing each species in strict and free counterpoint. All of this work was accomplished in two class meetings per week, plus two laboratory periods per week dealing with related problems at the keyboard.

In the second quarter three-voice counterpoint was covered in much the same way, with some differences. In strict counterpoint, combined species, especially second and third species, were introduced. In free counterpoint three-voice harmony was carried through the stages of simple part writing to contrapuntal animation in preparation for the composition of short three-part inventions. Of course, Bach's *Three-Part Sonatas* or *Inventions* were studied

(Continued on page 25)

STUDENT NEWS

Student Affiliate Day at the Texas MTA Convention in Tyler

FROM the four corners of Texas, under the general direction of Mrs. Curtis C. Smith, state chairman of Student Affiliates, the Student Affiliate Committee worked together with TMTA President, Miss Rachel Kent, Second Vice President, Mr. Fred Bigelow, Secretary-Treasurer, Mrs. Elizabeth Morris, and Tyler convention chairman, Mr. Joseph Kirshbaum, to plan a program that would be a happy ending to a year of outstanding progress.

Activities for the year were represented on the convention program with members of the Student Affiliate Committee in charge. Mrs. Lois Oliver, Austin, chairman for contests, presented contest winners and other soloists; Mrs. Susan Hamman Allen, Dallas, directed an Ensemble Program; Miss Ardath Johnson, Amarillo, directed Keyboard Jr. Quizzes, and a TV Quiz program with Dr. Roy J. Johnson, Past President of TMTA, serving as Quizmaster.

Mrs. Lydia Kircher, El Paso, was chairman of a Texas Composer Program, and Miss Jeannine Greene, Plainview, was in charge of the Poster Display. Mrs. Nina Overleese, local chairman for Student Affiliate Day, was assisted by Miss Ruth Margaret Walters, President of the Tyler Music Teachers Association, and Mrs. K. H. Kilpatrick, Tyler.

Awards

At the Student Affiliate Luncheon, Awards were presented to contest winners: Judy Gunn, Beaumont and Myra Jean Nicol, Dallas, Piano Solo winners; Jeannette Bullock, Austin, Vocal Solo; Jane Osborn, Tyler, Piano Concerto; Sally O'Reilly, Dallas, Violin Solo. Miss Winifred Bedford, Dallas, Texas representative on national student membership, gave a talk, "Recognition of the Texas Student Affiliate Plan at the MTNA Convention in Chicago."

The Texas Student Affiliate Program

by Mrs. Curtis C. Smith

Texas MTA Student Affiliate Chairman

THE beginning of Student Affiliate in Texas occurred in 1950 and 51, when Dr. Archie M. Jones was president of the Texas Music Teachers Association.

Dr. Jones, at board meetings, brought up from time to time the subject of doing something for students in a TMTA-Student relationship.

A number of suggestions were considered but none seemed to merit the two requirements, something worthwhile for students, and at the same time, practical from the standpoint of expense. After a talk with Dr. Mininberg, editor of Keyboard Jr. magazines, Dr. Jones came to the board with a plan for students to receive Keyboard Jr. or Young Keyboard Jr. as a student membership benefit.

This was a plan possible of immediate achievement, of value to the student and of little trouble to the teacher.

At the convention in Houston in June, 1951, TMTA announced a new type of membership: Student Affiliate. Since that date we have had a growing number of Student Affiliates, until today, June 1957, the number is 1725.

From the first, a program of activities was suggested, by the individual teacher, by a group, or an association of teachers, to be carried out according to the interest and initiative of the teacher or teachers. As we have progressed, a few changes and additions have been made from time to time.

At present, the program is, briefly:

(1) The new member, for \$1.00, receives a membership card, similar to his teacher's, a Student Affiliate

Pin, and a year's subscription to Keyboard Jr. or Young Keyboard Jr., according to the age group. After the first year, the annual fee has been 50c.

(2) Solo and Concerto Contests are held in February. Winners are announced in March and are presented on programs of the following state convention. A fee of \$50.00 is given to each of the two winners to help defray the expense of attending the convention.

(3) A certificate from TMTA is presented to high school seniors near graduation time, in recognition of continued music study in high school.

(4) The performance of works of Texas composers.

(5) Interest in music and musicians of the past and present through Keyboard Jr. magazines.

(6) Enjoyment of participation in Student Affiliate programs of various kinds—exchange programs, Texas composer programs and group meetings.

This suggested program:

(1) Encourages continued music study.

(2) Gives recognition and assistance to students of outstanding ability.

(3) Encourages interest and enjoyment of good music.

(4) Recognizes students of applied music as an identified group.

(5) Gives a distinction to pupils of or the class TMTA teachers.

This is a flexible program that may be carried out in everyday teaching by the teacher in a small town, or by teachers in the larger cities.

This is a growing program with wide open spaces and even now added

Mrs. Curtis C. Smith is a private piano teacher in Waco, Texas.

(Continued on page 26)

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATES

Kentucky	October 18-19, University of Kentucky, Lexington
Maryland	October 24, Peabody Conservatory of Music, Baltimore
Mississippi	October 26, Millsaps College, Jackson
Wisconsin	October 27-29, Ripon College, Ripon
Pennsylvania	October 27-29, Reading
Kansas	October 28-29, Bethany College, Lindsborg
Louisiana	October 31-November 2, McNeese College, Lake Charles
Michigan	November 4-5, Hotel Pantlind, Grand Rapids
Arkansas	November 7-9, Fayetteville
South Dakota	November 8-9, Northern State Teachers College, Aberdeen
Georgia	November 10-11, Georgia State College for Women, Milledgeville
Illinois	November 10-11, Chicago Undergraduate Division, University of Illinois, Navy Pier, Chicago
Utah	November 29, University of Utah, Salt Lake City
Missouri	January 9-10, 1958, Hotel Roubidoux, St. Joseph
Florida	February 9-12, 1958, Florida State University, Tallahassee
Texas	June 16-18, 1958, Lubbock
Alabama	July 28-31, 1958, Alabama College, Montevallo

DIVISIONAL

Southern	February 9-12, 1958, Florida State University, Tallahassee, Florida
East Central	February 16-19, 1958, Hotel Nicollet, Minneapolis, Minnesota
West Central	February 23-26, 1958, Cosmopolitan Hotel, Denver, Colorado
Southwestern	March 9-12, 1958, Mayo Hotel, Tulsa, Oklahoma
Western	July 27-31, 1958, Montana State University, Missoula, Montana



by Linton Cole

THE Georgia Music Teachers Association has completed its second annual Workshop. This year a new approach was tried. The Workshop was presented as a Music Workshop. It is true that Piano Pedagogy made up most of the two day series, but there were also lectures on string instruments, chorus and vocal work with special emphasis on church music. It was the feeling of the officers that all too often piano teachers

become so involved with problems of piano technique and teaching that they fail to recognize the problems of other musicians. This becomes apparent when a pianist is asked to accompany a soloist or to help with a chorus or choir. In order to serve our members, the prime purpose of MTNA and all its affiliates, the Georgia Music Teachers Association offered this Music Workshop.

The chief lecturer was Dr. William S. Newman, ably assisted by Mr. Robert Snyder, violinist and concertmaster of the Brevard Summer Orchestra, and by Haskell Boyter, Director of the Atlanta Choral Guild and one of the directors of the educational TV station to be opened in Atlanta in October. This TV station is one of the first in the nation.

The Workshop was an enormous musical success. All teachers who attended were very much impressed with what could be accomplished in music by their enthusiastic support, no matter what their particular special field.

Mr. Snyder stressed the need for

a good string situation and exhorted all musicians to work for this. He brought out the fact that a great deal of good music may be played by as few as four or five string players, the backbone of the orchestra. This makes strings rather than wind or brass instruments ideal for small schools.

Mr. Boyter gave us pointers on correct singing and how we could help in our own community as leaders of small choruses or choirs. He introduced us to some of the material available. All piano teachers who have ever done or will ever do any church music work gained invaluable insight into choral work through this lecture. Some teachers stated that this lecture, alone, was worth the price of the entire Workshop.

William S. Newman

Dr. Newman is familiar to most piano teachers through his books. His lectures were admirable demonstrations of the teaching of the fundamental techniques of piano playing and musicianship. Every teacher who attended came away with ideas for better teaching of better music.

This was certainly a very successful Workshop and one in which the Georgia Music Teachers Association can well take pride. Future Workshops will certainly have to be wonderful to measure up to this and to the first Workshop, a Piano Workshop under the direction of George McNabb of Eastman School of Music held in 1956. Although young, this organization has made great strides in serving the private teacher.

Our coming convention was discussed at an Executive Committee meeting held between lectures of the Workshop. It has been decided to accept the invitation of Dr. Max Noah and hold our convention at the Georgia State College for Women in Milledgeville, Georgia. We are looking forward to hearing some of the

justly famous choral work under the direction of Max Noah. This Convention promises to be the best yet of the Georgia Association. The dates are November 10 and 11. All teachers in Georgia, we are sure, are planning to attend. We only hope that there will be room enough and time enough for all of the wonderful activities being planned for the further education and entertainment of the Georgia music teachers.



by Hall M. Macklin

THE Idaho Music Teachers Association meeting August 27, 1957 in its first annual convention voted unanimously to apply for affiliation on the 100% basis with the Music Teachers National Association.

Newly elected officers of the Idaho Music Teachers Association are:

President: Miss Wilhelmina Hoffman (private piano teacher), 1705 Dearborn Street, Caldwell.

First Vice President: Hall M. Macklin (university teacher, piano and organ), Department of Music, University of Idaho, Moscow.

Second Vice President: Mrs. Juanita O'Reilly (private piano teacher), Potlatch.

Secretary: Mrs. Reby Feuling Reilly (private teacher, piano and organ), 1112 N. 16th, Boise.

Treasurer: Rudolph F. Goranson (college voice teacher), Department of Music, Idaho State College, Pocatello.

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IDAHO MUSIC TEACHERS ASSOCIATION



Some of the delegates to the first convention of the Idaho Music Teachers Association, meeting on the campus of the University of Idaho, Moscow. From left to right: back row, John B. Gregory, St. Maries; Professor Glen R. Lockery, University of Idaho; Mrs. Walter Snowgrass, Moscow; Claire Cahill, Medimont; Professor Norman R. Logan, University of Idaho; Professor Rudolph Goranson, Idaho State College, Pocatello (Treasurer-elect). Middle row, Mrs. C. L. Woodward, Moscow; Mrs. Bernadine Cornelison, Lewiston; Hall M. Macklin, Head of the Department of Music, University of Idaho (First Vice President-elect). Front row, Mrs. Fern Nolte-Davidson, Nampa; Miss Wilhelmina Hoffman, Caldwell (President-elect); Mrs. Agnes C. Schuldt, University of Idaho; Mrs. Juanita O'Reilly, Potlatch (Second Vice President-elect); Mrs. Henrietta McElhany, Spokane, Washington, President of the MTNA Western Division.



by Merton S. Zahrt

THOSE attending the ISMTA meeting at the Chicago Undergraduate Division of the University of Illinois on November 10 and 11 will have the privilege of hearing a special program on Sunday evening by Grant Johannesen. This feature alone is expected to attract many to the two-day meeting. Also featured

on the Sunday program will be baritone soloist Bruce Foote, leading baritone of the Chicago Theater of the Air (WGN) and Professor of Music in the School of Music of the University of Illinois. Principal speakers at the convention will include Russell G. Harris of Hamline University, St. Paul, Minnesota, President of the East Central Division of MTNA, and LaVahn K. Maesch of Lawrence College, Appleton, Wisconsin, First Vice President of MTNA.

Details of the tentative program available as of July 30th are as follows:

Convention Theme: MUSIC FOR TODAY

Sunday, November 10

2:00 p.m.

Registration. Second Floor Lounge.

3:00 p.m.

First General Session. Third Floor Lounge.

Duane Branigan, presiding.

Words of Welcome: Dean C. C. Caveny, Chicago Undergraduate Division, University of Illinois.

Greetings from East Central Division: Russell G. Harris, President, East Central Division, MTNA.

Vocal Selections: Bruce Foote, Professor of Voice, School of Music, University of Illinois.

Address: "Music Theory and the Teaching of Applied Music." LaVahn Maesch, First Vice President, MTNA.

6:00 p.m.
Convention Banquet. University Cafeteria.

8:00 p.m.
Second General Session. Third Floor Lounge. Duane Branigan, presiding.
Piano Recital: Grant Johannesen.

Monday, November 11

8:45 a.m.
Registration. Second Floor Lounge.

9:45 to 11:00 a.m.

Sectional Meetings.

I. Piano. Third Floor Lounge

Lecture Demonstration: "The Printed Page and the Performance." Rudolph Ganz, President Emeritus, Chicago Musical College, Roosevelt University.

Panel Discussion: "Contemporary Music for the Young." Panel members to be announced.

II. Theory. Room to be announced. **Chairman:** Robert E. Mueller, Southern Illinois University.

Program: Discussion of organizational problems and plans for a future program of activities for an Illinois theory-composition section affiliate of the MTNA.

1. A report on the activities of other state theory-composition sections in the East Central Division of MTNA.

2. Possible areas of activity for an Illinois theory-composition group (reading of theoretical papers, composition symposia, etc.)

3. Suggestions for programming a theory-composition sectional at the annual state organization meetings. Participation of state members in the regional and national programs.

4. Election of an organizational committee or a panel of officers for the Illinois division to plan work for an active program.

III. Strings. Room to be announced. **Chairman:** Bernard Fischer, Cosmopolitan School of Music, Chicago. Program to be arranged in cooperation with Illinois unit of American String Teachers Association, George Perlman, President. Music by Glenbrook High School String Ensemble.

IV. School Music. Room to be announced.

Chairman: M. S. Zahrt, Assistant to the Dean of Students, Chicago Undergraduate Division, University of Illinois, Lecturer in Music Education, Chicago Musical College, Roosevelt University.

Performing Group: To be selected from a Chicago area high school.

Panel Discussion: "Current Problems in School Music." Members to be announced.

V. Voice. Room to be announced. **Chairman:** Bruce Foote, Professor of Voice, School of Music, University of Illinois.

Demonstration: Voice techniques and teaching problems.

Discussion: Common misconceptions in vocal terminology.

Soloist: To be selected.

11:00 a.m. to 12:15 p.m.

Third General Session. Third Floor Lounge.

Chairman: Mrs. Ada Brant, Vice Presi-

dent, Northern Region.

Program: Illinois finalists, Student Recorded Audition Competition and other items to be arranged.

12:15 p.m.

Luncheon. Faculty Dining Room.

1:30 p.m.

Fourth General Session. Third Floor Lounge.

Carl Neumeyer, Vice President, Central Region, presiding.

Program: Northwestern University Trio. Angel Reyes, violin; Dudley Powers, cello; Gui Mombaerts, piano.

Trio in C minor, Op. 1, No. 3—Beethoven

Trio in A Minor—Ravel

Business Meeting.

ILLINOIS STATE MTA CONVENTION PERFORMERS



Northwestern University Trio. Left to right: Dudley Powers, Angel Reyes, Gui Mombaerts.



Bruce Foote, Professor of Voice, School of Music, University of Illinois.



Rudolph Ganz, President Emeritus, Chicago Musical College, Roosevelt University.

At the MTNA convention last February, the artistry of Angel Reyes and Gui Mombaerts was appreciated by all who heard them perform. At the ISMTA Convention on November 11, these two will be heard along with Dudley Powers in the program outlined above.

Angel Reyes, Professor of Violin and Chairman of the Department of Stringed Instruments, has appeared with the Philadelphia Orchestra under the baton of Eugene Ormandy, the New York Philharmonic under Artur Rodzinski, and was winner of high honors at the "Eugene Ysaye International Violin Contest" in 1937; Gui Mombaerts, Professor of Piano, has toured with the Belgian Piano Quartet and was winner of the Queen Elizabeth prize for piano; and Dudley Powers, Professor of Violoncello, was formerly principal cellist with the Chicago Symphony Orchestra; these three make up the Northwestern University Trio.

KANSAS

by Millard M. Laing

THE annual convention of Kansas Music Teachers Association is scheduled for October 28 and 29 at Bethany College, Lindsborg, Kansas. A most attractive series of events has been planned by Lamber Dahlsten, program chairman.

This year two great artists and clinicians are to appear. Dr. William S. Newman, pianist, will conduct the annual clinic for piano teachers and will appear in recital on the afternoon of the second day. Mr. Mack Harrell, baritone, will lecture and appear in recital on the opening day of the convention. This is the first year that two such outstanding guest artists have appeared at the Kansas convention.

The convention string orchestra, another annual feature, will be directed by Lloyd Spear, Dean of Bethany College. This group will appear on the program with Mr. Harrell, October 28.

Enrollment in the piano clinic continues to increase each year and it is expected that the vocal section will represent a big gain over previous years with the appearance of Mr. Harrell.

Kansas expects to improve its position in the top ten in the campaign to get 10,000 new members for MTNA. Last year it was in fourth place, behind Texas (who else?), Illinois and Michigan with 117 new members.

KANSAS MUSIC TEACHERS ASSOCIATION BOARD OF DIRECTORS

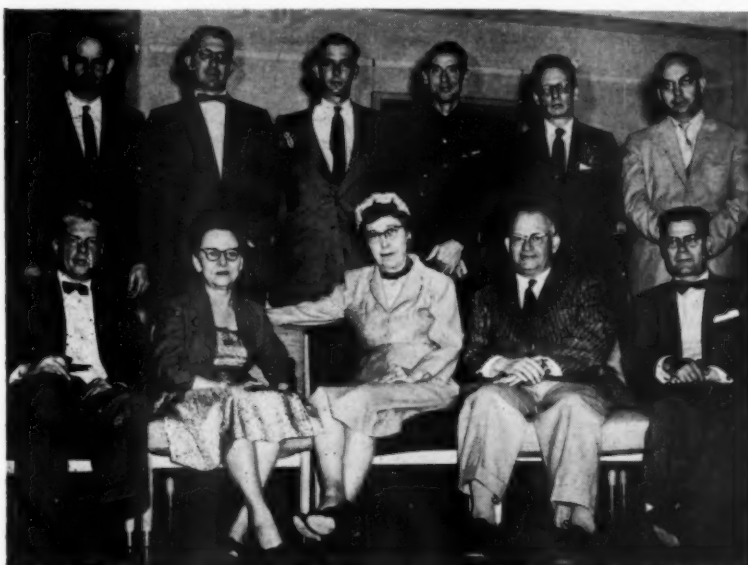


Photo by E. H. Sayre

Standing, left to right: Dr. Robert M. Taylor of Kansas State Teachers College, Emporia; Dr. Jack Juergens of Southwestern College; Dr. Gordon Terwilliger of Wichita University; Dr. Millard M. Laing of Kansas State Teachers College, Pittsburg, Vice President of Kansas Music Teachers Association; Mr. Lambert Dahlsten of Bethany College, Program Chairman for the 1957 Kansas MTA convention; and Mr. Lloyd Spear of Bethany College. Seated, left to right: Dr. Thomas Gorton of Kansas University; Mrs. Floyd Flanagan, Topeka piano teacher; Mrs. Nelle O. Taylor, Wichita piano teacher and President of the Kansas Music Teachers Association; Mr. Edgar Kerr of Ottawa University, Secretary-Treasurer of the Kansas Music Teachers Association; and Mr. Everett Fetter of Washburn University.



by Willis Ducrest

THE Sixth Annual Convention of the Louisiana Music Teachers Association will be held at McNeese State College, Lake Charles, Louisiana, October 31, November 1-2, 1958. Dr. Ralph Squires, Dean of the Division of Fine Arts at McNeese State, will be Convention Chairman.

Mr. Lavahn Maesch, MTNA Vice President, and Merle Sargent, President of the Southern Division of MTNA, will be two of the outstanding speakers for the occasion. Members of the Association will be guests of the College at a performance of

the American Ballet Theatre on the opening night of the convention.

Pre-convention planning indicates a high level of musical performance throughout the convention.



by Elizabeth R. Davis

THE first convention of the newly formed Maryland State Music Teachers Association will be held at the Peabody Conservatory of Music on Thursday, October 24th at 6:45 p.m.

The meeting will be preceded by a buffet supper. We are most fortunate in having Mrs. Merle Sargent, President of the MTNA Southern Division, as our guest and speaker of the evening.

Dr. Reginald Stewart, Director, and Miss Virginia Carty, Dean of the Peabody Conservatory, will extend greetings. They are both members of the newly formed State Association.

At the meeting following the supper, officers will be elected, and the constitution and bylaws will be adopted.

Three members of the temporary committee, including the Chairman, expect to attend the MTNA Southern Division Convention in Tallahassee, Florida, February 9-12, 1958.

Committee members are: Mrs. Elizabeth R. Davis of Baltimore, Chairman; Elmer R. Burgess, Peabody Preparatory Department; Miss Virginia Carty, Dean, Peabody Conservatory of Music; Miss Eva N. Frantz, President of the Baltimore Music Teachers Association; H. Emerson Meyers of Catholic University; Muriel H. Costello, Helena Zurstadt, and Louise Carlson, all of Baltimore, and Charles Showard of Salisbury, Maryland.



by A. J. Fillmore

FOREMOST among the current plans of the Michigan Music Teachers Association are those for the Annual Fall Convention, to be held at the Hotel Pantlind, Grand Rapids, November 4-5, 1957. Host chapters are the Grand Rapids Piano Teachers' Forum and the Grand Rapids Musicians' League. Treva Haan and Joyce Verhaar are co-chairmen as Presidents, respectively, of the two organizations. They will be assisted by Dorris Van Ringeles-teyn. Program Chairman for the event is Henrietta D. Moeller, First Vice President of MMTA. President of the Michigan Music Teachers Association is Olive G. Parkes, of Battle Creek.

Guest lecturer at the forum sessions is Ada Brant, Vice President, Illinois Music Teachers Association,

and Chairman, Junior and Student Affiliates of East Central Division of MTNA. Topic of Mrs. Brant's two lectures is "Private Teacher Curriculums." Other forum speakers include Amos Ebersole, Ray McConnell, Myrtle Merrill, Louis Potter, and Ruth S. Wylie.

The first musical offering of the convention will be a performance of the Wilhelm Pijper "Sextette" by a woodwind ensemble under the leadership of Henri Gibeau, of Aquina College, with Elizabeth Irish at the piano. A viola and piano recital will be given by Robert and Lydia Courte, of the University of Michigan. The Western Michigan College String Quartet will present an hour of chamber music. There will be brief recitals by James De Jonge, tenor, and Nolan Huizenga, pianist.

Speaker at the Convention banquet is Russell G. Harris, President of the East Central Division of the Music Teachers National Association. Host at the closing tea is the St. Cecilia Society of Grand Rapids. Music at this event will be performed by a group of young musicians under the direction of Mrs. George Dinsmore.



by Hardin Van Deursen

PLANs for the joint convention with Missouri Music Educators Association continues to materialize, with committees from the two organizations functioning early and well. The meeting is set for the Hotel Roubidoux in St. Joseph, Thursday and Friday, January 9 and 10, 1958. This will be the fifty-second annual convention of the Missouri Music Teachers Association.

Outstanding musicians from all over the state will be on hand to appear on programs and attend business sessions. Interludes of music on both days will be provided by

members of the two state associations.

Advance registration may be had by mailing the one dollar registration fee (plus the MMTA-MTNA dues of \$5.50, if they have not been paid) to MMTA Secretary-Treasurer Mrs. Theresa E. Sale, at 6035 Shulte Avenue, St. Louis 20, Missouri. Actual convention registration itself will begin at five, Wednesday afternoon, January 8th, at the Hotel Roubidoux in St. Joseph, at which time the MMTA Executive Council is slated for a meeting.

MTNA West Central Division President James B. Peterson, from Omaha, will be present for the convention as MMTA's guest of honor.

The full program details will be available for the next issue of *American Music Teacher*, but since that will not give readers time to make plans, we urge everyone who wishes to see "how the experiment is going to work" to be with us in "St. Jo., Mo." come January 8 and 9!



by Leona S. Marvin

NUMEROUS events featured Montana Music Week, held on the campus of Montana State University, Missoula, Montana, July 28 through August 2, 1957. This week of lectures, clinics and special programs, sponsored jointly by the MSU School of Music and Montana State Music Teachers Association, was marked this year by an increase in attendance and increased participation in all events, as well as by a broadening of the scope of the program.

Luther T. Spayde, Dean of Swinney Conservatory, Central College, Fayette, Missouri, presented an organ concert on Sunday night as the first in the series of evening programs. An informal reception in the Lodge followed this excellent concert.

The highlight of Monday's program was a thrilling concert by Bern-

hard Weiser, celebrated concert artist and member of the staff at the University of Minnesota. Mr. Weiser also conducted an exciting and stimulating Master Class.

Other musical programs were a recital by students of members of MSMTA on Monday afternoon; a concert by Montana artists on Tuesday followed by a reception with the Missoula teachers as hosts; a piano interlude by Barbara Blegen, fourteen year old Missoula pianist of exceptional talent, on Wednesday afternoon; a clarinet recital by J. Justin Gray of the MSU staff on Wednesday night; an organ interlude on Thursday afternoon by Herbert Iverson of Kalispell; a special event Thursday night by the MSU Opera Workshop featuring Kupferman's *In a Garden* and Menotti's *Old Maid and the Thief*.

Banquet Program

Dr. Alfred Humphreys, State Supervisor of Fine Arts, was the speaker at the Thirtieth Anniversary Banquet. His fine address was followed by a delightful program of folk music presented by Mr. & Mrs. "Fiddler" Beers, (Bob and Evelyn). Mr. Beers performed on a rare and beautiful psaltery which was of unusual interest to the piano teachers.

The clinics consisted of the excellent Master Class of Mr. Weiser; "An Examination of Present Day Music" with emphasis on the beginning and intermediate field, conducted by Mary Elizabeth Whitner of Los Angeles in a manner guaranteed to have Montana teachers exploring vigorously into contemporary compositions; an unusually fine voice clinic conducted by Mr. Monas Harlan of the MSU staff; an exceptionally valuable organ clinic by Dean Spayde.

Dr. Wayne Eubank, Chairman of the University of New Mexico Speech Department, gave the opening address, "Teachers, Technology and Music." Dr. Eubank was a most inspiring and dramatic lecturer. Rev. Roderick Johnson, a member of the Missoula Organ Guild, delivered a sincere invocation.

Luncheons on Monday and Thursday presented projects, and aims of MSMTA and MTNA, while two streamlined business meetings took care of routine convention business. Featured speaker at Monday's luncheon was Henrietta McElhany, MTNA Western Division President. During

three days with Montana teachers she inspired every one with a determination to have in Missoula in 1958, the best Division Convention that has ever been held.



by Mrs. Lewis Jory

TO reclaim our position after being completely absorbed in an ecstatic world of music for three days was quite a transfer after being entertained royally at the forty-third Annual Convention of the Oregon Music Teachers Association, June 27, 28 and 29 at Oregon State College Campus, Corvallis, Oregon.

After a hearty welcome and the business agenda was covered, a piano sectional meeting with Mrs. Harvey Gibbens, of Salem, as moderator, on "Analysis and Explanation of Contemporary Terms" was held, and, a voice panel on "Your Voice and You" with Miss Evelyn Stoughton, Portland, as moderator was conducted simultaneously in another building.

Eastern Music

An illustrated lecture "Music of the Far East" was presented by Bess Allen Butler of Portland, based on her travels and music study abroad.

The clear, strong, tenor voice of Arthur Bailey, University of Oregon music faculty, captivated his audience in an afternoon concert. The University of Washington's George McKay lectured on "The American Composer." The events of the afternoon were climaxed with a reception given in the Memorial Union Building amidst magnificent art collections donated by the artists' families as memorials to perpetuate many as great Oregonians.

An evening concert arranged by two Oregon Composers, Esther Cox Todd, Portland, and Ralph DeCoursey, University of Oregon, on Oregon's Composers was presented in magnificence with the composer often in performance. In total, it was an

OREGON MUSIC TEACHERS ASSOCIATION 1957 CONVENTION



Photo by Ball Studio

Left to right: John Cowell, concert pianist of Puget Sound, Washington; Alexander Libermann, Mills College, Music Department; Byrle Ramp, Oregon MTA Treasurer; Joseph Brye, First Vice President of Oregon MTA and general program chairman of the state convention, Music Department, Oregon State College, Corvallis; Stanley Butler, President of Oregon Music Teachers Association and Professor of Piano and Theory at Willamette University, Salem; Amy Olmsted Welch, immediate past President of MTNA Western Division; Flora Maloney Stone, Oregon MTA Secretary; Iris Gray, Program Chairman and Professor of Piano, Oregon State College, Corvallis; Mrs. David White, Second Vice President of Oregon MTA and President of Albany District Number Six. Seated at the piano is Mrs. Henrietta McElhany, President of the MTNA Western Division.

excellent presentation of original works from the composers' pens. The first number *Junior Violin Concerto in D* by Jean Williams was played by Elinor Sharpe, with Cynthia Hotton at the piano. *Two Pieces for Three Clarinets* was played with Milton Dieterich at the piano as accompanist.

Two voice numbers, "One Hundred Third Psalm" and "Sixty-fourth and Broadway," were sung by that unusually beautiful Pearl White voice, accompanied by Robert Stolze, the composer. Brilliant was *Spanish Fantasy for Trumpet and Piano* played by Marshall Pallett, trumpeter, and composed and accompanied by Ralph DeCoursey.

Francis Bittner's *Fantasy for Violin and Piano* in contemporary form, was played by violinist Mollie Hardin with Thad Elvigion at the piano. *Three Dances* by Thad Elvigion played by a flutist, cellist, and oboist with Thad Elvigion at the harpsichord rendered an unusual composition in an unusually beautiful way.

Jacob Avshalomov's *Evocations* played by clarinetist Robert Launinger and accompanied by Margaret Kochendorfer was a most refreshing composition in true contemporary style. Adrian Bezdech, composer and artist, played his stimulating *Sonata for Piano*. Beloved by all was Esther Cox Todd's *Summer on Larch Mountain* and *Five Swans* played by violinist Mrs. Philo Rounds and pianist Mrs. Ellis Ek.

Paysages (in 3 parts) by Ernest Bloch concluded the program and was beautifully played by Mollie Hardin, violinist, and Constance Elkins, violinist, Gwendolin Lampshire Hayden, viola, and Roberta Lathrop, cello.

A panel conducted on "Syllabus Examination" by Mrs. Jane Thomas, Albany, clarified many things for the teachers. In Oregon syllabus entrants have made an excellent growth each year over the preceding one.

An inspiring thirty-minute piano concert was played by Amy Lee Arney of Linfield College, from Bach,

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Beethoven, Debussy, and our own Francis Bittner.

Moderator, Miss Iris Gray, chose "Music Student Preparation for College" for her panel discussion.

An hour was devoted to a recital of top student performers selected from syllabus examinations, and, an additional one hour to Dr. Frances Berry Turrell, who spoke on "Musicology and the Private Teacher."

Alexander Libermann of Mills College spoke at three Master Class sessions as follows: "Technique *BY* Practicing or Technique *OF* Practicing," "Know Your Instrument, Know Your Body," and, "Attempt to Build a Natural Technique; Diagnosis of Technical Failures; General Discussion of Pedagogical Problems."

Harpsichordist

An outstandingly different concert was played by harpsichordist, Thad Elvigion, of Eugene, who played Bach's *French Suite in G Major* and selections from *Book II* of the *Well-Tempered Clavier*. Mrs. Harlan Hawkins, Albany, moderator, spoke on the topic "Program Building," and "The Theory and Practice of Music Criticism" was Hilmar Grondahl's lecture topic. Mr. Grondahl is the music critic for the Oregonian.

A final general session on membership took up "Why We are Proud of our District", and "The 10,000 New Member Challenge."

At the banquet, Miss Iris Gray, Oregon State College, presided. She introduced Mrs. Henrietta McElhany, President of Western Division MTNA, who spoke on "Inspiring the Young Student to Study Music."

John Cowell, pianist, was heard in concert following the banquet. His numbers were: *Partita No. 6 in E Minor* by Bach, *Forest Murmurs* and *Eglogue* by Liszt, *Ballade in F Minor*, Op. 52 by Chopin, *Sonata in D Flat*, in three movements by John Cowell, and, Ravel's *Le Tombeau de Couperin*, in five parts, triumphantly climaxed the concert with an ending of tremendous proportions to delight every conventioneer who acclaimed the convention to the end a huge success.

SOUTH DAKOTA

by Usher Abell

DATES for the third annual meeting of the South Dakota Music Teachers Association have been set for November 8 and 9, 1957. The meeting will be held on the campus of Northern State Teachers College in Aberdeen, South Dakota. Convention Chairman will be Miss Grace McArthur, head of the Music Department at N.S.T.C.

A two-day meeting will be held this year beginning with registration on Friday, November 8, at 12:30 p.m., followed by a business meeting at 1:15 p.m. At 2:30 p.m. an Organ Session and a Theory-Composition Session will be held. This will be followed at 4:00 p.m. by our annual concert of music by South Dakota composers. A banquet will be held at 6:00 p.m. with Dr. John C. Kendel as speaker. At 8:30 p.m. a recital will be presented by Mr. Askel Schiotz.

Workshops

On Saturday, November 9, two workshops will be featured. These will both run from 9:00 a.m. to 4:00 p.m. A Piano Workshop will be conducted by Miss Frances Clark and a Vocal Workshop will be conducted by Mr. Aksel Schiotz. Also, on Saturday at 9:00 a.m. a String Session will be held followed at 10:30 a.m. by a Wind Session. Beginning at 1:30 in the afternoon a General Session for all members not attending the Piano or Vocal Workshops will be held.

Music teachers from the bordering states of Minnesota and North Dakota are invited to attend this meeting of SDMTA. Fees for the special Piano Workshop have been established at \$3.00 for SDMTA members and \$5.00 for nonmembers of SDMTA.

Naturally, we hope that these special Workshops will attract many new members to SDMTA.

EDITORIAL

(Continued from second cover)

teacher everywhere to reap the benefit of a well-informed public.

The initial work of this committee has been launched with the preparation of a concise *Publicity Outline* for a Music Teachers Convention. Based upon the experience of the 1957 Chicago Biennial National Convention, the *Outline* indicates a step-by-step procedure for making an MTNA meeting, on any level, as widely known as possible. Chicago newspapers showed us that they were interested in our music and conventions in other areas will find a similar response.

The new *Publicity Outline* has been distributed to MTNA Division Presidents, all members of the MTNA Executive Committee, and the state MTNA leaders. *Anyone not having one and desiring a copy is urged to write to the Public Relations Chairman, Edward A. Cording, Conservatory of Music, Wheaton College, Wheaton, Illinois.*

Publicity Outline

At any MTNA meeting one of the most important appointments is the publicity chairman, and the president of each regional group should see that a copy of this *Publicity Outline* is in his hands. Newspapers, radio, and TV in cities where MTNA meets are interested in our program. In your home-town your name is news, whether you appear on the program or simply attend the convention. When your publicity chairman sends you a story for your local paper, or when one is given to you at your convention, do your bit and see that it is dispatched to your newspaper.

Between now and the next Biennial National Convention it is hoped that all MTNA conventions held on either state or divisional levels will test the effectiveness of this new outline. At the 1959 Biennial National Convention in Kansas City a meeting of all publicity chairmen is anticipated for the purpose of trading ideas, perfecting techniques, and of laying plans for improving our public relations activities in the future. At that meeting it is expected that a Public Relations Committee representing a wide geographical spread will be announced. In the meantime, suggestions from state and divisional

publicity chairmen will be welcomed.

Every member of MTNA is encouraged to become aware of the publicity potential of our individual activities, as well as of our association. Your community is interested in music! ▲ ▲ ▲

TRAINING FOR THE MUSIC PROFESSION

(Continued from page 4)

one who wants to perform, or who wishes to understand the music of the past and the present.

Kerr: All this is fine, but it seems to me we're talking about the teaching of music in general, not specifically about the training of a professional musician. What I want to get into now is why a university offers the ideal opportunity for the training of the kind of musician Mr. Noss described last week?

Noss: Well, I will be glad to repeat what I said last week, and that is that a university is the natural place to produce educated and informed professional musicians because of the vast resources it commands. There is no dispute over music's status as one of the liberal arts—therefore it surely belongs here.

Kerr: But what are the justifications for a graduate professional school of music, Mr. Noss?

Noss: Well, the decision to change the Yale School of Music from an undergraduate school to its new status was a result of a long study to determine how best we could carry out our responsibility of preparing qualified men and women for the profession of music. For sixty-three years we've offered an undergraduate professional degree, and for the past twenty-four years both undergraduate and graduate degrees. In recent years our work has turned more and more to graduate students—as the demands of the profession have increased.

Porter: And the objectives of the school are stated simply and clearly: "To develop the creative talents and abilities of its students through training in composition and performance and other related and appropriate disciplines to the end that they may become fully qualified to assume positions of responsibility and leadership in the music profession."

Kerr: Mr. Porter, you're a professional musician—a composer—

you have been a teacher in two conservatories before you came to Yale, yet you feel that a university professional music school is a good and needed thing?

Porter: Yes, I do. I am convinced that the opinion that the training of a composer consists of developing a professional skill is a faulty one. The chief part of the education of a composer is the sharpening of musical perspective, and the intelligent observation of what composers have already succeeded in doing. It is practically the rule that the successful composers have, themselves, had a wide knowledge of the past. The useful courses in musical theory help the student to see how music was put together by some fellow like Bach or Mozart. The university, with its wide interest, and its large libraries, should be an ideal place for the education of a composer. Whatever a composer has in the way of equipment may be included under the heading of knowledge about music. His imagination was not given him by education so much as by good fortune. The good composer tries not to be an IBM machine which puts formulas together. He is forever trying to get new ideas and to put them together in new ways. And in the process he is guided by his whole musical experience, to which a university may contribute much. It can scarcely be put into the category of a professional skill.

Kerr: I suppose the same applies to performance, doesn't it, Mr. Noss?

Noss: Yes, the word "creative" can be used in relation to performance, for performance is a form of creation—to be exact, "recreation." Music is written to be performed. The composer's work is for nought without the performer to bring it to life.

For the performer this demands more than technical proficiency. He must have a deep and full understanding of the music itself, of the composer, his times, before he can even begin to carry out his responsibility as a "creative" artist. Performance is a most demanding art, it is not simply an emotional outpouring contrived through essentially physical means, with the intellect left far behind. To speak the complicated language of music fluently and intelligently—which is what the performer must do—requires far more than mere physical skill and coordination. Perform-

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ing is a process requiring at least as much mental agility and intellectual aptitude as many of the respected academic exercises. If this fact were better understood, there would be much less resistance to the inclusion of applied music in a university curriculum.

Porter: So as you see, Mrs. Kerr, music is a rather complicated art at best. One has to develop ears in order to hear accurately. One has to learn how to perform it—otherwise one has a very limited, second-hand acquaintance with it. One has

to learn a great deal about the music of the past and how it is put together, and one has to learn also about its history and development, and about its changing position in society.

Kerr: And you believe, gentlemen, that the professional music school at a university can do all this.

Porter: We hope so. We want our professional school to be one which is devoted quite clearly to the creative side of music, which includes the re-creation of music through performance, as well as the composition of it. We hope to develop each student

in one or the other direction, with a good dose of the other in each case (composition for the performers—performance for the composers).

Noss: Above all, Mrs. Kerr, we should like to be able to develop leaders in the music profession, musicians who have good judgment, who can take on real responsibilities which will influence the future. A graduate professional school whether it be of drama, the fine arts or engineering, assumes the responsibility for *educating* the individual not only training him in his craft or art. We are not interested in merely encouraging the individual who is intrigued by his prowess as an instrumentalist to the exclusion of all other interests.

Porter: He probably wouldn't be admitted to begin with, would he?

Noss: Probably not, and if he were, he would not stay very long. As I pointed out last week, a musician may be called to do almost anything of a musical nature for which there seems to be a need in the community. We need many new composers, performers, conductors and critics, and I feel sure that a university could do much to develop them. There is a need for this kind of professional, and we hope we can help fill part of this need.

Kerr: I am sure you have good reasons to be confident, but could you sum up briefly how the Yale School of Music plans to tackle the problem?

Noss: To begin with our school will include all related subjects essential to the training of a professional musician. We are fortunate in having an unusually fine library of music—50,000 volumes—containing many rare treasures and special collections. Our performers will have to try their hand at composition and composers must perform. All students will have to show that they can talk intelligently and effectively about music as well as write about it.

Porter: And let's not forget the fact that our students will be able to work with some of the old instruments in the Yale collection of Old Musical Instruments—a collection which is used by faculty and students for study and performance.

Noss: That's right, our students are brought into contact with this branch of musical activity; they learn to play the instruments, using the music originally written for

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them, much of which is found in our library—as for example like this charming 16th century piece for viols and lute—played by our students.

Music

Kerr: And it's so nice to listen to. Thank you very much, Professor Noss and Professor Porter for being with us on YALE REPORTS.

Mullins: Ladies and gentlemen, you've been listening to Part II of the YALE REPORTS series on THE PLACE OF MUSIC IN EDUCATION with Professors Luther Noss and Quincy Porter discussing "THE TRAINING OF THE PROFESSIONAL." This is Bernard Mullins inviting you to be with us next Sunday at 6:15 when we continue this series with Prof. Noss and Prof. Beekman Cannon presenting the case of "MUSIC IN AN UNDERGRADUATE COLLEGE." The following week Mr. Keith Wilson and Harold Peterson of the Amity Regional High School will talk about "MUSIC IN SECONDARY SCHOOL." Scripts of the entire series will be available at that time. ▲ ▲ ▲

EAST CENTRAL DIVISION

(Continued from page 7)

Michigan, cochairman; John Bergsagel, Ohio University; John R. Bryden, Wayne State University; Robert Kelley, University of Illinois; Herbert Livingston, Ohio State University; and James W. Ming, Lawrence Conservatory.

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TALLEY

(Continued from page 14)

concurrently with the work of invention writing.

Before proceeding I wish to make a few comments on the work in three-voice counterpoint. Using combined species employing the rules of "academic" strict counterpoint rather than the rules deduced from sixteenth century practice is much more defensible with regard to counterpoint in three and more parts than counterpoint in two parts, as continuous use

of combined species reflects instrumental rather than vocal counterpoint. Combined species may be found in chorale preludes by Bach and other composers of his time. If it occurs at all in sixteenth century music it appears for only a few beats at a time. Why submit a student to a task more arduous than that which sixteenth century composers accomplished?

Reviewing harmony through the medium of three-voice part writing has the merit of refreshing the student's memory of harmonic procedures he may have forgotten or may

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have never learned. Writing harmony in three parts has the added advantage of achieving a suppleness and rhythmic freedom in the conduct of the melodic lines which is seldom obtained in doing four-part harmony exercises. Placing the given or leading melody in the middle and lower parts in separate exercises provides a good preparation for three-part counterpoint.

The laboratory work in this second quarter included the harmonization of chorales and elementary score reading.

Third Quarter

The third quarter's work was devoted to strict and free counterpoint in four voices. By this time the student was able to go through the species more quickly—some sceptics may wonder if the species passed through him as quickly. I have to admit that time did not allow for all combinations of species to be attempted; in this rich and prodigal land of ours time is the rarest and most expensive commodity.

The work in combined species led to short exercises set to Latin and English texts and to the harmonization of chorale tunes, with German texts. The chorale melody was placed in voices other than the soprano. This was followed by the composition of short chorale preludes and variations on a chorale. By this time the academic year was over. In the meantime the student had imbibed the dif-

ferences in dissonance treatment in the strict and free systems, had become acquainted to some extent with vocal and instrumental styles—in short, he had the equivalent of two years' work compressed into one.

I do not claim to have solved the problem of devising the best course of study for the average music student. Some day we shall have to re-examine the music curriculum as a whole, to ascertain whether or not subjects such as counterpoint and harmony should not be reserved for specialists in theory and composition, with some intermediate kind of course designed for the student who aspires to perform or to teach performance. But that, as Kipling once said, is another story.

▲ ▲ ▲

SMITH

(Continued from page 15)

phases and some small changes are being considered.

Organization is simple. A state chairman for Student Affiliate is appointed by the president of TMTA. To assist the chairman is an advisory board of active teachers from different sections of the state. This board is appointed by the president upon the recommendation of the chairman. A planning meeting is called by the chairman in October for reports, discussions and plans. Each member of the committee has one phase of the program as her special assignment.

There has been a splendid working-together of members of TMTA. Even a few new members have been gained because of Student Affiliates.

But the greatest reward thus far has been Student Affiliate Day at the state conventions. Some of the students worked hard at babysitting and typing materials for band contests—even calling on grandparents to help in gathering together dollars for the long trip and for the several days at the hotel. I think they never had so fine an experience for as much money. It was their convention, and they left inquiring when and where they would meet again, a very bright prospect for the future. ▲ ▲ ▲

McALLISTER

(Continued from page 2)

oats." At third grade, there is much to be done again.

There should be a thread of discipline through everything. I put responsibility on the pupil's shoulder very near the beginning. I do not help with the assignment for the next lesson.

Give a few minutes of the unexpected at every lesson.

I have long since ceased to blame the teacher for the mistakes of the pupil.

When a pupil has her nose in the air at something I have given her, I say, "Transpose it at sight!"

Give unmusical children whatever will appeal to them—something more simple, more melodic, and, most of all, more rhythmic. I do not see that anything is gained by giving them a piece, however fine, which they can never understand or interpret.

For the gifted children—no plateaus. Go straight to the mark without delay or temporizing. They do not need to dwell on each stage as others do.

You will be surprised at what a child can do with a piece he likes and will work over.

Do not be thorough at the expense of enthusiasm. Let them work at a harder piece they want very much unless it is absolutely preposterous.

Penal servitude is too good for anyone who spoils a child.

There is only one thing worse than a spoiled child and that is a spoiled adult, and the spoiled adult grows from a spoiled child.

The important thing at the lesson is

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SPRING 1957

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awakening the pupils—setting astir the inner sense of music. Even if you do not hear all the lesson, that is all right. If you have opened their eyes, the next lessons will be more quickly learned. This is greatly helped by giving part of each lesson, perhaps five minutes, to the sight-reading of duets. This reflects very favorably on their other work. It gives a feeling of security and poise, of bigness, and freedom from the minutiae of the other work. I also believe in giving easy music books to read through at home, staying a long time on one level of difficulty.

What I am after is *power*—not a few hard pieces done perfectly, but the *broad approach*—ear-training, sight-reading, transposition, theory, ensemble, etc.

Memorizing

It was around 1840 that the first concert from memory was given. It was revolutionary. Now there is too much emphasis on memorizing. The greatest thing is to be able to play at sight with beautiful interpretation. Everyone should play from memory insofar as he is able, but for some players, the question is, "Can they play better with or without notes?"

A mother once questioned me about my giving her daughter so much material that there wasn't even time to finish it. Many years later she apologized to me, saying that her daughter had been selected for a coveted position above many well-equipped competitors because of her superior sight-reading ability.

If a person can play a concerto with orchestra to the queen's taste, and cannot play hymns at sight, he is no musician.

Never hold back a musical younger child in order not to hurt the feelings of a less musical older child. It is not right. Anyway, the older child will be going into other fields of interest.

(Referring to an eight year old boy, pushed and exploited by his parents, both musicians): Nothing in the world can make up for taking away one's childhood, the most precious thing of all. This poor little ghost of a child should be outdoors getting dirty! There is just one childhood. Don't tamper with it!

All we can do is help a pupil grow.

The test of a good technique is effortlessness. High finger-action for a while—yes. But ultimately no waste

motion.

When a pupil gets tired of something he is studying—not just a little tired but *really* tired—put it aside. Then bring it back four or six months later and say, "Now study it all over again like a new piece."

Bad pedaling is being done all over America and no one is being arrested!

Do not give sonatinas too early. Wait until pupils can eat them up.

Do not take fast sonatina movements so fast that they sound glib.

Pupils should have a repertoire of pieces ready to play at any moment. My pupils never know when lightning will strike!

Never play noisily, but sonorously.

When adults play children's music, they make it sound too important. Keep it simple.

I have never written any childish music.

The most useful teaching pieces are those that sound harder than they are.

Even a great composer must have taught average children before he can write anything useful for them.

Don't mark up books any more than necessary. Say, "Do you think you can remember that, or must I mark it?"

Teach the child to think for himself.

The teacher teaches so much more than music.

American parents are so anxious to give what is *good* to their children, that they often leave out what is *best*.

The children of this generation need most of all, serious, purposeful

work.

Around the emotional age there is a need for music with sentiment. If you are ultraclassical, you may drive the young person away from good music entirely. My editor asked why I put a simple old love song at a certain point in my Graded Studies when I could have used one of the great songs of Brahms, for example. I answered that something sentimental was needed *right there* by a pupil of that age.

I agree with Papa Wieck that a music teacher needs "the finest taste, the deepest feeling, and the most delicate ear."

Beware of the modern tendency to "ripen everything before its time."

A beautiful tone must begin in the ear of the mind.

Musicianship

Mere pianism is not musicianship.

A sense of proportion is the first sign of musicianship.

Music is all of one piece. In musicianship there are no grades.

(About emphasis in teaching): If you wait long enough, everything comes around again!


Beware of forcing the most beautifully delicate thing in the whole world—a child's voice.

Young people have amazing opportunities nowadays. But are they learning discrimination?

I dislike the two most overworked words in the English language—"pretty" and "funny."

(Referring to the words of a hymn): This generation never knows

performance ...




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In most cases I object to simplified classics. They are usually distorted. I wait and give my pupils the great music only when they are ready to take off their shoes.

I know a girl who went to Europe to pursue a musical education. (So often they don't overtake it!) After her return, an old uncle from the country asked her to play "In the Sweet Bye and Bye." She drew herself up and said that she didn't play that kind of music. *That girl was not musically educated!* We must minister with our music even to those who are at the foothills and will never reach the peaks. Often when I am called upon to play some church music that I can't *stand*, I say to myself, "This is the test of musicianship, to play it well." Whenever you can help to raise a standard, do so; but when you can't do any good by it, there is no use hurting someone's feelings.

Everybody should be sentimental on the fourteenth of February. We can just splash right over once a year!

Most repeats in sonatas and sonatas are more honored in the breach than in the observance. I believe the great composers themselves would leave them out if they were living now.

Many editors break up long phrases into very short ones, and lose the meaning of the music.

I have never been willing to judge contests. I am too sympathetic and I would be troubled when I saw indications of talent not yet developed. But they do make Lazybones work his head off! I do not put my pupils in contests because I must hew to my own ideas of what each one needs. I will not give the time to putting finish on pieces when the pupil needs other work more. And nothing is worth broken hearts!

(With indignation). *They say!* Who are *they* who think they can tell us what we must do and how we must dress!

(Introductory comments at summer recital): These are not finished players. They are just learning to play. So please be tolerant. The first player took a trip and, figuratively speaking, left her piece "The Bumblebee" there. But we will have

"The Bumblebee" all the same, only farther down the program . . . And no matter how hot you are, you can just remember that the performers are hotter!

(To a teen-age guest who was too shy to play when asked): We are the most sympathetic, understanding people right here that you could play for anywhere. And this room has heard all the mistakes that a body can make!

(To adult beginner): Starting piano lessons is like entering the kingdom of heaven. You must become as a little child.

(To her teen-age pupil who had played for the Teachers' Class the day before): You let your ponies run away with you, didn't you? A visitor asked if that was my interpretation. Of course I understand that you are not very old yet—but it is important to be learning what we call "artistic restraint" (meanwhile patting her lovingly on the shoulder).

Quiet Humor

(At the Teachers' Class she gave a second try to a pupil who had made many mistakes and could do much better). Of course I didn't mind those mistakes, but I was afraid you would bother about them afterwards.

(To a three-year-old "listening" to his older brother's lesson): You may have been as quiet as *some* mice, but you were not as quiet as the mouse I was speaking of!

That piece reminds me of the donkey's ears in Denver—one ear blew one way and one blew the other way!

(Ending telephone conversation): Hug yourself for me!

(End of a busy day): How I have whirled today!

(To Teachers' Class): At the reception I am giving tonight, there will be no refreshments, so don't come with emaciated frames! It takes so much time, and after many years I have decided that three meals a day should be enough!

(About a place in a piece where there was a rest on the first beat of the measure). Wouldn't it be nice if we could just *snort* on that *one* beat!

You know that you have arrived when your relatives want to study with you!

(When a piece of music disappeared which she had put *right there*). I believe in fairies—and *witches!*

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(Commenting sympathetically on a penciled letter from an uneducated woman enclosing religious rhymes for her to set to music): I get all sorts of letters from people who have no idea what they are asking. This almost makes the tears come to my eyes! But she is a real Christian because she included a stamp! You would be surprised at the number of strangers writing to me all the time asking questions without enclosing a stamp. Our expense for postage in one year is terrible!

The use of my name is not for sale. If I heartily approve of something, I am glad for my name to be used. If I do not approve, my name cannot be bought at any price. A publisher once threatened to ruin my reputation if I continued to refuse to let him use my name as recommending his set of music books.

Mr. Adams began to memorize beautiful poetry after he was eighty. You can memorize it too, if you will pay the price.

Sympathize

(To young teacher, overly distressed by the troubles of others): Sympathize from the neck up—not from the neck down!

One of the important turning points of my life was when, as a high-strung young teacher, I read a book on how to relax. At first it would take me a long time to "let go"—perhaps three hours of trying—but now I can relax immediately and I can take a cat nap whenever I want.

A beautiful piece of writing beautifully played is the important thing. What does it matter whether the piece is easy or hard? What does it matter that the writer is unknown? Many pupils play in public numbers so difficult technically that it is all they can do to play black notes on white paper, without interpretation or meaning.

When I get up in the morning I think, "Perhaps today I shall say something that will change a person's whole life!"

Only a few people know rare things for what they are.

(About the golden hours): I can't understand people who waste time when there is so much to be done. I am two years behind in the work I have already promised. I will never be able to finish all that I want to do in my lifetime. I only wish that I could buy up all the time that people waste. I would pay well for it, too!

TO THE EDITOR

Dear Sir:

It seems to me that the only reason you could have had for publishing Mr. Horodas' letter in the March-April 1957 issue was that he had questioned your having the courage to do so. I cannot see what possible contribution his letter was to music, or teaching, or to any aspect of education.

If one is to gather from Mr. Horodas that to be a teacher requires the kind of mind which, in order to cope with the idiosyncrasies of the pupils, must be out of the ordinary, and hence may be considered a trifle "nuts", then one might have possible grounds for agreeing with his remarks.

Personally there is no finer work I would care to do, and no gratification equal to that of watching young people grow in music. If there is one thing our country needs today, and will need tomorrow it is teachers . . . and good teachers. Not only in music, but in all areas and in all subjects. If we are to believe that knowledge is power then we must have those who will be willing to teach and impart this knowledge, and young people should be encouraged to take up teaching as a noble and vital profession.

Mr. Horodas' published views on this subject are a hindrance to the future culture and growth of our country. It is sad that his 50 years in teaching did not reap a happier reward for him. My 20 have been a joy and a delight and I'm looking forward to the next 20.

Sidney Morrow
Brooklyn, New York

Dear Sir:

This is a reply to your suggestion to tell why teaching music is our choice of professions.

Perhaps this profession does not pay as much in dollars and cents as some other professions do; but to me it pays in satisfaction—the satisfaction that I am putting something into the lives of others that no one can take away.

Really I did not choose it—it chose me—or rather God led me into teaching piano music. It seems that some of us do not find our right place in a whole life-span; others find it only in later life. Many are doing work which they should not be doing—because they do not love it. They can find their right place if they go about it through prayer instead of hunting a job!

Since a wrong motive involves defeat, many fail in teaching piano music, or teaching anything, for that matter. Teaching is not just a job—it is a vocation. It comes naturally to some. It takes, first of all, a love for music, and the ability to impart this love to others. It takes patience, wisdom, and discretion to be a successful teacher of music.

Some would aver that teachers are born, just as they say that artists are born. In fact, I believe that teaching is an art. We have different gifts, but all from the same source. It is up to us to find our right niche, and use wisely the talents we have.

Being a teacher myself, I can see and understand why Mr. Horodas wrote what he did; but anybody to have stayed in the profession for fifty years must have loved some aspect of it. Could it be he was just joking! If he had tackled some other profession, he might have found more undesirable qualities about his

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WEST CENTRAL DIVISION

(Continued from page 9)

6:30 p.m.—Dinner. Colorado State Music Teachers Association.
8:30—Concert. (To be announced.)

Wednesday, February 26

8:00 a.m. to 12:00—Registration.

work than he found in teaching music! Perhaps he retired too soon! Maybe he could get some "eggs for his frying pan" yet!

Mrs. Monica Boyce
Greenville, South Carolina

Dear Sir:

At last an exposition on group piano lessons that makes sense! I am, of course, referring to the article (*Group Piano*) by Marilyn Kornreich Davis in your May-June 1957 issue. In all other literature that I have read on the subject, I was left with the impression that I was reading a secret language whose message was directed to a group of cultists. However, in reading Miss Davis' article, I felt that I had been finally reached.

Mrs. Lily Dickstein
Bellerose, New York

COMPOSITION CONTESTS

American Guild of Organists

Under the auspices of the American Guild of Organists a prize of \$200.00 has been offered by the H. W. Gray Company, Inc. to the composer of the best organ composition submitted.

Works in the larger forms such as sonatas, suites, and so forth will not be considered, since the aim of this contest is to find a composition that combines musical excellence with practical length and usefulness.

If, in the opinion of the judges, the desired standard is not reached, the award may be withheld.

The Board of Judges will be: Alec Wyton, F.R.C.D., Ch.M., F.A.G.O., Chairman; Dr. Alexander Schreiner, F.A.G.O., and Dr. Leslie P. Spelman, F.A.G.O.

The winning composition will be published by the H. W. Gray Company, Inc. on a royalty basis.

The manuscript, signed with a *nom de plume* or motto, and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y. not later than January 1, 1958. Return postage must be enclosed.

Horn Club of Los Angeles

Announcement has been made by the Horn Club of Los Angeles of a contest for an original unpublished composition for French Horn Quartet.

Awards are: First Prize, publication or a \$250.00 cash award, the decision to rest with the contest committee; Second Prize, \$100.00 cash award.

Judges are: Dr. John Vincent, Mario Castelnovo-Tedesco, and John Barnett.

The contest is limited to American composers. Scores must be in the hands of the contest chairman not later than December 31, 1957.

Entries will be judged anonymously. Each composition will remain the property of the composer.

There are no restrictions as to length, form, or style. Instrumentation is limited to four French Horns.

Address Mr. Wendell Hoss, Chairman of Contest Committee, P.O. Box 1069, Glendale, California. There are no entry forms.

Northern California
Harpists' Association

The Northern California Harpists' Association announces the tenth annual competition for new works for harp.

A cash prize of \$300.00 is offered for a harp solo or for a work for harp in a solo capacity in combination with one or more instruments.

The competition is world-wide. An entry fee of \$1.00 is asked for each work entered in the contest.

A recording of the music is requested on platter or tape. In addition to the recording, a legible manuscript is to be submitted.

There are no restrictions as to the length or style of the composition submitted. However, the harp must be of solo prominence.

Award decisions will be made during the month of January 1958. The judges will be a committee of harpists.

Manuscripts must be entered under a pen name. The composer's real name and mailing address, accompanied by a brief biographical sketch, must be placed in a sealed envelope, with the pen name and the title of the composition written on the outside of the envelope. The title and pen name only may appear on the music.

Manuscripts will be returned as soon as the prize is awarded.

Entries are to be sent by December 31, 1957, and to arrive no later than January 15, 1958 to: Yvonne LaMothe, 687 Grizzly Peak Boulevard, Berkeley 8, California.

The 1957 award was won by George Frederick McKay, of the Universities of Washington and Oregon for his *Suite for Harp and Flute*.

Recent Releases

BOOKS

BANDS OF AMERICA. By H. W. Schwartz. 320 pp. Garden City, N. Y.: Doubleday & Company. \$5.00 An illustrated history of the golden age of band music.

THE CLARINET. By F. Geoffrey Rendall. 184 pp. New York: Philosophical Library. \$7.50. A history of the clarinet with some notes upon its acoustical problems and construction. Second revised edition 1957.

THE ELECTRICAL PRODUCTION OF MUSIC. By Alan Douglas. 223 pp.

9:00 a.m. to 12:00—Exhibits.

8:30 a.m. to 10:30 a.m.—Sectional Meetings.

A. Piano.
B. Strings.
C. Voice.

10:30 a.m. to 12:00—Fourth General Session. (Program to be announced.)

12:15 p.m.—Dutch Treat Luncheon. Retiring and new Division Officers, Executive Committee members with National Officers.

New York: Philosophical Library. \$12.00. An examination of the advantages and limitations of the electrical production of music.

THE ESSENCE OF MUSIC. By Ferruccio Busoni. Translated by Rosamond Ley. 204 pp. New York: Philosophical Library. \$6.00. Collected papers of Busoni in which the author thinks aloud. He talks of music from musical experience. He is concerned with music as a music-maker.

HYMN TUNE NAMES. By Robert Guy McCutchan. 206 pp. New York and Nashville, Tennessee: Abingdon Press. \$3.75. Traces the naming of hymn tunes from their beginnings in the eighth century of the Christian Era down to the present day. The indexes include over two thousand names.

MOZART AND MASONRY. By Paul Nettl. 150 pp. New York: Philosophical Library. \$1.75. An analysis of Mozart's Masonic career, and his Masonic compositions. This book also deals with the Masonic connections of other composers such as Beethoven, Wagner, Sibelius, etc. A Masonic style in the music of the eighteenth century is also discovered by the author.

MUSIC: A DESIGN FOR LISTENING. By Homer Ulrich. 438 pp. New York: Harcourt, Brace and Company. Quoting from the preface: "This book is for any listener who wishes to derive lasting benefit from his musical experiences. Its purpose quite simply, is to guide him in his search for musical enjoyment and understanding." Elements and forms are covered in Part One, with the second part devoted to history and literature.

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True Life Story

Three characters:

Mother
Dad
Bill

Scene:

Any
Living
room

Mother — Look, John, what I won at the bridge club.

Dad — What is it? (turns it around) some kind of carved animal . . . a camel?

Mother — No, no, other side up!

Dad — Oh, I see! It's a squirrel with a place inside for telephone numbers. Well,
— er,—congratulations, Ethel.

Bill (entering from left)—Look Dad, see what I got today. (shows Guild Certificate)

Mother (vaguely)—Oh, yes,—you took part in something . . .

Dad — Let's see, son. It says "National Piano Playing Auditions, State Member, Elementary Class, Section C" What does it all mean?

Bill — (proudly, eagerly) I played at the National Guild Tournament. 50,000 play in it all over the U.S. State means I played seven pieces. Elementary means,—oh you know, I'm a beginner. And Section C means the third division,—I didn't have to do a and b because I'm a little older and I had some lessons last year.

Mother — Why, Bill, I didn't know you could play seven pieces!

Bill — No, I play five pieces from memory, then I know all my scales and triads and inversions in major and minor, and that makes two more units, so I made State Honors.

Dad — Who gave you this?

Bill — The judge wrote on it and Miss Ellis gave it to me. The judge was nice—she is a lady from . . . The Guild has a different one each year. Boy, I was a little scared at first but when I went in she said (imitating the judge) "Good morning, Bill,—you may play anything you want to first." So I played my scales and chords to get warmed up and then it was easy.

Mother — Do you think you did well?

Bill — Yes, mother, my teacher said I made School Circle Rating which means I'm good enough to play for school. When I go to my lessons I'll see what the judge wrote, and you can see, too, mother, some time when you go over to Miss Ellis's studio. She has two BIG pianos, not a spinet like ours. I wish you would go over and see. Gee, I like playing! It's like track meet,—everybody plays and gets a rating and next year I'm going in for National Honors, you bet. I'm starting next lesson, then it will be easy to do ten.

Mother — I must stay home more! I used to play Traumerai (dreamily) I might get into this myself.

Bill — Oh mother, we could play duets! And Dad, how about getting out your flute?

Dad — (also dreamily) Mendelssohn's Spring Song . . . (Then in hearty voice) Well, I had no idea! Bill, will you play those pieces and scales and—things for me now just the way you did today for the lady from . . . ?

Bill — Yes, if you won't read the newspaper while I play,—if you'll really, honestly listen—

Dad — I should say I will—I'll listen as I have never listened before! I'm proud of you, Bill.

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8	Louisiana	65	
9	Washington	63	
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11	Minnesota	51	
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13	Oregon	45	
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15	{ Mississippi	39	
	{ North Dakota	39	
16	Montana	37	
17	Wisconsin	34	
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